

Kine WEEKLY

40 PER CENT

LIMIT

USELESS

Says SUSSEX

See page 3

*British and Dominions
Film Corporation Ltd*
P R E S E N T S

V

IN

Sorrell and Son

From the Story by WARWICK DEEPING
WITH

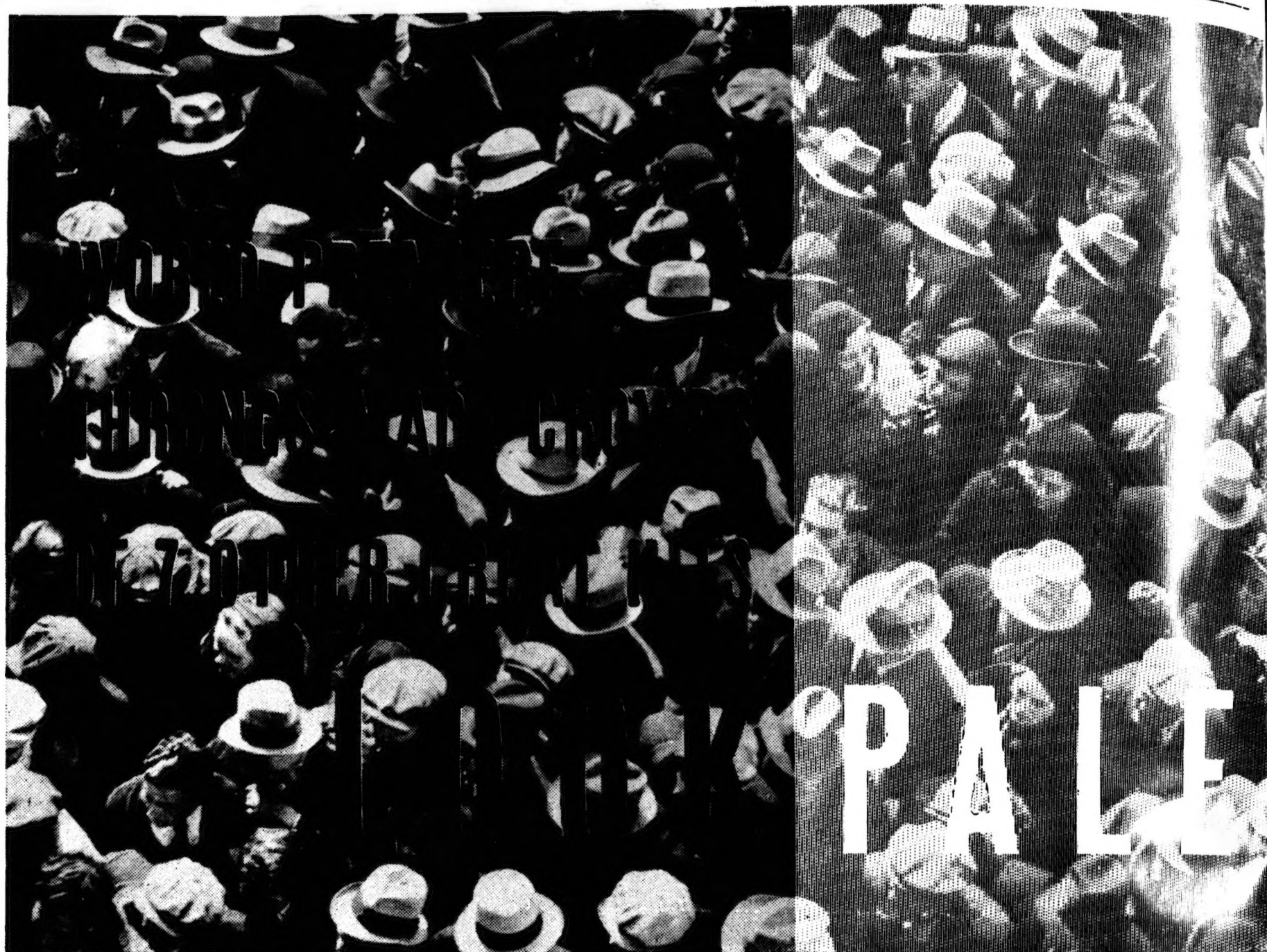
DIRECTOR OF PRODUCTIONS

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London General Release





EVERY RECORD IN ENTERTAINMENT HISTORY
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"Footlight Parade"

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WARNER BROS
MIRACLE MONEY-MAKER!

ANOTHER NUMBER ONE PICTURE FROM THE NUMBER ONE COMPANY



First
London
S.O.
Summons
See page 5

Kine^{matograph}WEEKLY

No. 1386

Thursday, November 9, 1933

Vol. 201

Rate
Increases
Alarm
Exhibitors
See page 7

N.A.T.E. Attacks Exhibitors' Attitude

O'Brien and Union Recognition

Municipal Entertainment Scheme Abandoned

IN the following statement T. O'Brien, general secretary of the N.A.T.E., announces that he has decided to abandon the scheme recently put forward by him for establishment of municipal entertainments.

Mr. O'Brien explains that one of the reasons for his suggestion was the securing of better wages and employment conditions in the entertainment world and attacks the "vast majority of exhibitors" for what he describes as their stubborn hostility to their employees' just claims for adequate wages and conditions.

Certain attention has been given, particularly by the Trade, to my remarks at Ashton recently on Municipal Kinemas and Theatres. It is advisable that the position be clearly stated. My Ashton statement did not refer to the municipalisation of the entertainment industry as such, but rather to the capability of certain municipal authorities and the Co-operative Wholesale Society themselves providing organised entertainment for their citizens—by no means a new idea.

Improving Conditions and Wages

During the past few weeks I have had conversations with representative municipal and other opinion in certain selected areas, who strongly support and oppose my views on this subject. One of the many, but not the least worthy reasons for advancing the establishment of a municipal kinema would be the securing of better wages and conditions of employment for those engaged in them, on what is paid in the majority of the commercially-run houses, without involving any subsidy to the ratepayers.

Both supporters and opponents of the idea of the municipal kinema are in full agreement with me on this aspect of the case. It has been represented to me, however, that certain practical difficulties are in the way of establishing the municipal kinema, even in a few favourably disposed centres, and that the question of labour conditions could be met by relying on the results that are hoped to be obtained from my association's resolution, which was unanimously adopted at the Trade Union Congress in Brighton in September last.

Having regard to the important considerations laid before me in the conversations referred to above, and to the probabilities



HARRY BUXTON, who has acquired three more kinemas. (See page 5)

that will emanate from the Brighton Congress resolution—noting in conjunction therewith the declared direction of municipal thought in the recent municipal elections—I am satisfied that the immediate interests, for which my association stands and represents, could best be served in other ways, and I have decided to abandon the idea and scheme for the municipal kinema and theatre.

Hostility of Exhibitors

It would be as well if exhibitors knew exactly where they stood in the matter of labour conditions of their employees.

With the exception of certain managements in Manchester, Ashton, Preston, Blackpool, Barry, Llanelli, and a few others up and down the country, and the efforts made by the London and Home Counties branch of the C.E.A. to face up to the problems for London, the vast majority of exhibitors adopt, and have for many years adopted, an unenlightened and stubborn hostility to the elementary and legal right of their employees to a protective organisation, and the just claims for adequate wages and conditions.

Significantly enough, however, these exhibitors do not hesitate to exploit to their advantage favourably disposed Labour municipalities, Mayors and Trades Councils, when it suits their purpose.

Legislation Threat

If this policy of opposition is continued, they will, with definite and mathematical certainty, hasten the day when the legislature, directly or through licensing authorities, will impose upon them definite standards of wages and conditions in regard to the employees which they could have avoided, probably with better advantage to themselves, by accepting the long-accepted principle of collective bargaining, and emulating the example set for them by their few but fair-minded brother exhibitors.

T. O'BRIEN,

General Secretary, N.A.T.E.

CHEVALIER FOR LONDON FILMS

MAURICE CHEVALIER has consented to play in three films—one each year—for London Film Productions. This arrangement was brought about after some weeks' personal negotiation and discussion between Chevalier and Douglas Fairbanks in France. The first picture will be made next year

FIVE-YEAR CONTRACT FOR LAUGHTON

THE Franco-Hollywood star has first to play for Irving Thalberg as Louis XVI in "Marie Antoinette" at M-G-M, opposite Norma Shearer, but it is at present doubtful whether he will appear with Joan Crawford in "The Merry Widow." His contract calls for one M-G-M picture per annum until 1937.

Chevalier's capture is a notable triumph for British studios, as no artiste of his status has yet played in a British picture. London Films has also signed Charles Laughton for more pictures, following his "Private Life of Henry VIII" triumph. He has contracted to appear in five subjects for them in the next three years.

The next production of the company, Alexander Korda tells the Kine., will be "Exit Don Juan," with Douglas Fairbanks. It will start on January 1.

JOE MAY WITH COLUMBIA

Columbia Pictures Corporation has signed a contract with Joe May, the well-known Continental film producer, to make pictures for the Corporation during the next five years.

The "Kine." for FACTS

Oscar Deutsch's Tribute

To the Editor.

I FEEL that I would like to write to you to express my personal appreciation of the very fair and proper manner in which you conduct your journal. It has been particularly noticeable by way of comparison with other Trade papers...

The dignity, fair-mindedness, and correctness with which you conduct your periodical is very different from that of some of your rivals. In particular it is noticed that you take care to see that your facts and information are correct before you criticise, and I think that the Trade as a whole has reason to be grateful to you.

Yours faithfully
O. DEUTSCH.

Basil M. J. Davis, A.M.I.E.E., wishes to contradict rumours that have been circulated that he has been appointed to an important publicity post. He is an electrical and kinema engineer, and has no connection whatever with any publicity business.

In This Issue

Three more kinemas have been acquired by Harry Buxton Consolidated Film Studios, Ltd., has been formed to operate the Whitehall Studio, Elstree	page 5
Major J. S. Courtauld has joined the board of A.B.F.D.	page 5
Developments are contemplated by Paramount British News	page 5
Representatives of the N.A.T.E. are to meet the Portsmouth C.E.A. and discuss a new wage and work schedule for their employees	page 7

FEATURES

Editorial	page 4
Long Shots	page 4
London Trade Shows	page 6
C.E.A.	pages 7, 8
Irish Notes	page 29
Trade Finance	page 14
Men and Movements	page 14
Week in Scotland	page 8
Reviews for Showmen	pages 19, 20, 21
Trade Sport	page 43
British Studio News	page 42a
Films Showing Next Week	page 44
Observation Window	page 45
Music for Forthcoming Releases	page 49
Showmanship	pages 46, 47, 48
Classified Advertisements	page 52

SUSSEX AND 40 PER CENT.

"Waste of Time," Declares Chairman

THE revelations made in the "Cavalcade" incident regarding the interpretation of the 40 per cent. resolution were discussed at Tuesday's meeting of the Sussex Branch at which the chairman, W. T. Bradshaw, declared that the C.E.A. resolution was simply a waste of time.

The question of film rentals led to another long discussion, in the course of which it was pointed out that the pledge given at the previous meeting not to pay more than 50 per cent. needed clearly defining in view of the position that had been revealed by the "Cavalcade" incident.

The members eventually agreed to pledge themselves not to sign any contract or arrangement with any individual firm to pay more than 40 per cent. of the bookings for any picture or programme.

It was contended that the members could make up the balance of their programme by booking from another firm at a flat rate.

The chairman (W. T. BRADSHAW) observed that in that case, in his opinion, the 40 per cent. resolution was so much waste of time. There would still be competition within the limits defined, and in some cases exhibitors might even be paying as much as 70 per cent.

Seaside Pre-releases

A sharp conflict of the opinions as to whether seaside towns did or did not want pre-releases was also revealed at the meeting,

when an effort was made by some of the independents, led by H. BOLTON and J. VAN KOERT, to urge on the General Council the necessity of fixing a definite release date for each film apart from London.

The many anomalies of the present position were discussed, and the suggestion was made by C. A. MAGUIRE that a release date in London should operate for the south of England, that at York for the North of England, and that of Glasgow for Scotland.

H. B. MILLAR maintained that his third run pre-release was often better than a first one. He thought that it was not in the interests of seaside places to pick about pre-releases.

Mr. BOLTON's resolution was easily outvoted.

Over-seating in Sussex

Several protests having been made on the indiscriminate building of new kinemas in the area, a resolution was unanimously passed asking the General Council to take steps to obtain legislation to control the building of additional kinemas in areas which have already reached saturation point.

At the same time, it was decided to send a letter of protest to the Watch Committee regarding the granting of further licences in Brighton.

The members realised that the Watch Committee has no power to refuse the licences if the various by-laws and regulations are carried out, but they felt it desirable to make their protest as widely known as possible.

The branch is in a better position financially than it has ever been before, and it was decided to allocate ten guineas to the Trade Benevolent Fund.

IN PRAISE OF CONTINENTAL STUDIOS

German and French Methods Contrasted

INTERESTING comparisons with Continental and British studios were made by Robert Stevenson, M.A., in his lecture to members of the B.K.S. on Monday. A description of his experiences in French and German studios revealed the wonderful organisation of German producers and their methods for speeding up production.

Before introducing the lecturer, Simon Rowson, the President, announced that it had been decided to elect two honorary members of the Society, and to honour two pioneers of our Trade, Cecil Hepworth and Robert W. Paul. He mentioned also that the Film Institute had asked the co-operation of the Society in work on film preservation.

European Experience

Mr. Stevenson, in opening his lecture, mentioned that after three years with Gainsborough he had been lent to Ufa to make British versions; then he was shipped to Switzerland with Jack Hulbert, and after that to France, where he directed a group of Armenians making a film in French, with a Japanese story, a German producer, and a Polish sound recorder. The lecturer likened his wanderings to those of the old-time journeyman apprentice, who set out to learn what he could from other craftsmen.

Ufa he found a most efficient commercial organisation. Instead of long-haired artistic enthusiasts, he found the studio turned into a Temple of Salesmanship for a sales drive.

Speeding Up Production

He mentioned several useful details which assisted in speeding up production. All flats used are made to standard sizes, facilitating the building up of sets. Sound booths are built to the exact size of electric trucks, so that they can be moved easily from one studio to another. The lecturer mentioned the long hours worked in German studios, the car being sent for him at 7 a.m. He regarded German studios as being over-staffed.

The studios are run on quite military lines, and are all in close touch with the Government—Ufa was, in fact, formed during the War to provide films to keep up the German morale. The lecturer gave several instances of the military spirit and patriotic air pervading Ufa.

The organisation is divided into four production units, each in charge of a producer who selects directors and writers independently of the central organisation; the director is a mere craftsman as much as is the cameraman. The engineering and technical departments work to a very high standard. Debie cameras are used exclusively, and are kept in perfect condition. An excellent form of cutting table had been evolved, which much speeded up editing.

French Lack of System

The lecturer then contrasted this efficient organisation with the lack of system found in French studios. He found the workman smoking on a set, and on expostulating was assured they were not afraid of fire; next morning the studio was burned to the ground.

In France the best films are always made in small independent units. Delay was caused by the time taken to deliver the rushes, often five days after shooting.

On the Continent the fast cameraman, other things being equal, received preference over the slower worker; the former may make a difference of four or five days in the schedule of a picture. For this reason, cameramen demand better facilities. Lighting is almost exclusively worked from the spot rail, and not from floor lamps. Excellent provision is made for trucking shots, which consequently take no longer to prepare than stationary shots; this is largely

(Continued on page 5)

KINEMATOGGRAPH
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THE CANON'S ROAR

NOT for the first time have we been obliged to point out that when religious bias enters into an argument, all ordinary sense of fairness is forgotten. Birmingham shows us a further example this week in its Rector's published letter attacking those exhibitors who have provided Sunday entertainment with due attention to their responsibilities under the law of the land.

Canon Guy Rogers says the year's record is one of broken faith. Birmingham City Justices, in spite of various words of warning they have uttered, do not seem to have found anything of the sort. And they are the people who know, after all.

That they are not inclined to take a lenient view of the Trade's way of conducting its business is fairly clear from the austerity of their comment. But in view of their expressed attitude of critical supervision, we have got to hear that they have been moved to more than a little fatherly advice.

It must be remembered that the permission to open on Sundays is limited by conditions, and any failure to keep within those conditions jeopardises the continuance of the permit, which can be withdrawn at any time and not necessarily at the annual renewal sessions.

Thus the Lord Mayor. The powers of the Justices are unquestioned; the alert oversight of the kinemas is recognised; we ask how many permits have been withdrawn?

If the Birmingham critics are not able to quote any instances, we seriously suggest they have spent a great deal of energy in building up a dummy and knocking it down again. If they can quote any cases we should be interested to hear of them, and we may express surprise that they have not been brought forward to give a little solidity to the attack.

When it comes to a strict definition of a "healthy and edifying" film, we fear the Birmingham exhibitor is in a difficult position. An opinion is only an opinion, and possibly in the rarefied atmosphere of the Rectory a great many harmless and amusing efforts of exhibitors to entertain the public might suffer from a chilling frost.

Canon Guy Rogers may find many a film "distressing," but his present contribution to the debate is marked with such a tone of conscious superiority to the common herd, who pay for screen entertainment because they like it, that he carries little conviction against those he seeks to convert.

KINEMA AS MILCH COW

EXHIBITORS are at present engaged in the very unhappy task of trying to understand their new assessments. In some cases they have found, on the revaluation of properties, that they are being charged practically double the old figure.

The whole system demands a complete overhaul, and although not so spectacular as some of the battles in which the C.E.A. engages, the next move seems to be one of the most important for the individual member.

Of course, it is not altogether clear that there is a system. Apparently it is based on the good old principle of seeing what the traffic will bear. If a business survives, well then the accessor probably feels he might have charged a little more.

At least one thing is certain. Exhibitors must see that the business contacts provided by their branch meetings are suitably utilised, and the full strength that unity gives is mobilised to resist the exactions imposed by the local rating authorities.

If There Had Been
No C.T.B.F.!

NINE years ago, a self-appointed but enthusiastic committee of three, consisting of J. Brooke-Wilkinson, E. W. Pashley Peall and myself, after numerous meetings, drew up the rules of the Cinematograph Trade Benevolent Fund, and its sister the Cinematograph Trade Provident Institution, and launched them on a mildly interested Trade by means of the first Garden Party at the Royal Botanical Gardens, Regent's Park. The magnificent gesture of Sir William Jury in donating £1,000, however, put the Fund on its feet, and in spite of occasional "growing pains," it has never looked back.

At that time, there was no organised national method of dealing with cases of hardship in all branches of the Cinematograph Trade. Those who encountered bad luck through unemployment or sickness relied upon the generosity of their personal friends and the help of their relatives to get over their difficulties.

We know the number of "whip-rounds" there were in those days, and how ineffective many of them were for the lack of a proper organisation to see the money applied in the best interest of the recipient. Moreover, this type of assistance meant a parade of personal troubles, with consequent publicity. Such an undignified and inefficient method of help was unworthy of the Industry.

THE past nine years have taught much. Vast changes have taken place in every sphere of the Trade. To-day there exists in the C.T.B.F. an increasingly powerful organisation for assisting those who need a helping hand, and one of its objects is to eliminate promiscuous charity.

In the case of the Provident Institution, which is a contributory organisation, members are entitled to certain benefits in return for their subscriptions.

I say that, to-day, no member of the Trade should attempt charity out of his own pocket, but should support the Trade Benevolent Fund with a direct contribution—however small—and then notify us of any person in distress, when he can be

sure of the case being sympathetically and properly investigated, and suitable relief and assistance granted.

If there had been no Benevolent Fund, what would have been the position of those cases, upwards of 2,000 in number, already assisted, and especially of our annuitants (now numbering over 50), whose circumstances have made a call to the Fund for assistance necessary? One hesitates to think of their plight.

WHAT has happened to many of the old figures of the Trade; names that have not been heard for many years; names of real old-timers, whose years of activity have been devoted to the Industry? On some, fortune has smiled; others have encountered misfortune.

The record of weekly payments from the Fund office can supply the answer to this question in the case of some of the latter.

THE very trend of affairs makes it impossible for all those at present engaged in the Industry to make good, and I prophesy that some, now just as well known as those past ones to whom I have referred, will have reason to be thankful for the existence of the Benevolent Fund. We encounter, alas, only too often, the tragedies of the unexpected and sudden "dissolve" from comparative affluence to penury.

If all these circumstances are fully realised, it surely behoves those who are at work in our world to-day, to do all they can to further the interests of our Trade organisation, and to assist it both with their interest and their financial support, so that it is placed on a permanent basis, free of financial worry.

In its nine years of existence, the Benevolent Fund has dealt with over 2,000 cases, and the Provident Institution has granted benefits to a high percentage of members.

This year we are faced with further "growing pains." Our income, unless we find fresh sources of revenue, will be down over £4,000, whilst our claims are steadily rising. It is indeed ironical to have to confess that our drop in income is due, almost entirely, to the Sunday Opening Bill,



by

R. C. Bromhead
Chairman of the Cinematograph
Trade Benevolent Fund

which is depriving us of some 80 special Sunday shows given, before the Act operated, in aid of the Benevolent Fund, and also to the reductions in grants received from the L.C.C. Sunday Charities Fund.

THERE is one real solution to our troubles, one that would put the Fund beyond financial worry. If every exhibitor would give one performance per annum in aid of the Fund:—

(1) The worries of the Council to provide ways and means would be relieved.

(2) The Fund would be placed on a proper foundation.

(3) We could deal with deserving cases on a more generous basis than is at present possible.

(4) The acquisition and maintenance of a combined Old Folks and Convalescent Home, which I have long cherished as an ideal, would be within sight.

Is not such an object worthy of the Trade, a Trade that is raising money for other charities nearly every day of the year? My answer is emphatically YES, and if the Trade will support me, it can be done!

Meanwhile, I appeal to every member of the Trade, in a position to do so, to send a regular contribution to the Fund, however small, and if not already a vice-president or life member, to become one without delay.

LONG SHOTS

An Admirable Crichton — Studios Reviewed
The "Kine." Compendium—The Tudor Wonder

the many valuable comparisons between studios in England, France, and Germany, obviously the result of wide-open eyes and the intelligent use of them. If, as is to be hoped, the paper is reprinted in full by the B.K.S., a copy of it should be in the hands of every producer, cameraman, and studio manager; the latter especially may profitably study the various directions in which German production is speeded up.

CHATTING after the meeting with Capt. Jack Smith, I learnt that he has been far too busy winding up the affairs of the Williamson Film Printing Co. to have yet made any plans for his future activities. From Capt. West, of Baird Television, I learnt that considerable progress has recently been made in the commercialisation of this elusive science; very wisely he is not shouting too loudly until he has something to show.

EVERY year about this time the compilers of the "Kinematograph Year Book" send out forms to firms and persons asking for revised information for the forthcoming volume. Every year a certain proportion overlook the request. To those this paragraph is addressed. Will you please fill in the information forthwith and return the form? We are waiting for it.

ALTHOUGH the L.C.C. took less than ten minutes to dispose of the business at its annual licensing meeting, an observant student of its proceedings will notice that out of some 300 kinemas within its jurisdiction over 70 cases are adjourned for further consideration. I think it will be agreed that this is a particularly high average, and bears out what was said in the *Kine.* some time ago that the licensing authority is more exacting nowadays in requiring compliance with its "notices."

THE warning of Bertram Mills regarding statutory obligation to donate a proportion of the Sunday opening proceeds to charities should not be allowed to fall on deaf ears—especially when it bears the veiled threat that any laxity is likely to jeopardise one's licence.

"FOOTLIGHT PARADE," which Warner Bros. presented at the Prince Edward last (Wednesday) night, is described by Max Milder as an "unprecedented screen achievement." A large cast of leading players and a live story are the attractions of the picture, and upon these

Warners' managing director is banking for success.

"HENRY VIII." is in process of becoming the world's best-known monarch. His private life (according to Alexander Korda) is known to thousands of Americans via Broadway; queues are still besieging the Leicester Square Theatre to learn more about his "chop and change" policy; Paris takings increased last week to 180,000 francs; while a wire from Copenhagen promises huge audiences there.

DILLON DAMEN had a lunch arranged for Wednesday last to celebrate the screening of "Footlight Parade," and Freddy Allen follows with one on Friday for "Bermondsey Kid," First National's next. If cut-outs are introduced, boxes at least wear gloves.

A FEW people laughed when our Censorship Board refused to allow "The Power and The Glory" as a title for a film, substituting "Power and Glory" instead. An American message says that the Association of Motion Picture Producers, of which Will Hays presides, refused to allow the title, "Her Regiment of Lovers," to a Marlene Dietrich picture. So we're quits with America now.

JAMES CLARKE, manager of the Orient, Glasgow, is to be the recipient of a certificate and a cheque at to-day's Glasgow Trade show of "Love, Honour and Oh! Baby" at the Picture House. James Oh! Baby is to make the presentation which is Welsh to make the presentation which is for exploiting "Out All Night," when played at his theatre. He rang up thousands of subscribers on the local telephone to tell them he was screening the picture. Lucky for him, he didn't ring me up.

GLASGOW'S Cinema Club luncheon at the George on Friday is to be honoured by the presence of Frank Lawton and Lupino Lane, who have definitely promised to attend. The luncheon begins at one o'clock.

TO beguile the tedious hours of waiting in queues, Sidney Bernstein is trying an experiment. At the Granada, Walthamstow, he has introduced Corinthian bagatelle tables, at which queues can try their skill. A score of 6,000 entitles the player to two free circle seats at prizes. My highest score is 980, so those two circle seats are a long way off for me.

THE STROLLER.



G. J. MAIDMENT

G. J. MAIDMENT, whose appointment as secretary of Columbia Pictures Corporation is announced, possesses outstanding qualifications for his appointment. He is an Associate of the Society of Incorporated Accountants and Auditors, an Associate of the Chartered Institute of Secretaries and a Fellow of the Institute of Linguists.

MR. MAIDMENT first entered the film industry 10 years ago, and his entire interests in this connection have, up to the present, been confined to the Fox organisation. He was for some years their chief Continental auditor, and, after an interval of public accounting, rejoined them to become comptroller of Fox Film Company, Ltd., and of British Movietone, Ltd. In 1932 he was made a director of Fox British Pictures, Ltd.

THE arduousness of his professional duties has been tempered by his unceasing activities as Fox's social secretary, and it will be remembered that he was responsible for the organising of the many Fox gala dances, which, in recent years, have proved such outstanding successes in the Trade. Columbia are certainly to be congratulated on securing the services of this extremely popular and capable organising genius.

IT is safe to say that the B.K.S. last Monday enjoyed Robert Stevenson's paper as much for the witty and humorous, yet never cynical, style of the lecturer, as for

Lack of Film Facilities

HOW BRITISH PRODUCERS ARE HAMPERED

German Art Work

(Continued from page 3)

due to the Debris trucking tripod, and to steel rails which are used instead of box-wood, giving a more easy movement with less trouble.

Language Difficulties

The lecturer had some interesting remarks to make on multi-lingual films, a direction in which little has recently been done in this country. He pointed out the many difficulties, such as the increased time of production, language difficulties, and the differences in the tastes of various nationalities. The French and Germans like their films slower. There is a great deal of tempo in multi-linguals, if correctly handled, and with suitable stars.

Mr. Stevenson concluded this paper with the encouraging remarks that there are no better equipped or more workmanlike studios than our own.

Simon Rowson, in thanking the lecturer, suggested that it might be better to make the various versions of a multi-lingual one after another, instead of simultaneously, even to the extent of screening one version before starting on the next.

In reply to questions from members, Mr. Stevenson mentioned that there was little difference in use or in quality of output between Western Electric and Tobis recording; German recording engineers are engineers first, preferably with musical training.

German Sets the Best

German sets the considered to be a long way ahead of any in Europe; all Ufa art directors have had architectural training, a point which he commended. The French sets, on the contrary, appear to be built by accomplished amateurs.

Capt. Jack Smith raised the question of the facilities accorded to producers by the various Governments, in connection with which Mr. Stevenson remarked that, instead of foreign producers getting exceptional facilities, it is rather the English producer who gets exceptionally few facilities; he instanced the difficulties raised when it was required to obtain the services of the R.A.F., as contrasted with the remarkable assistance offered by the German Navy and even by municipalities.

On the question of the length of negative exposed on a production, he thought there was probably twice as much shot in French productions as in English, while, on the other hand, German cameramen are very closely rationed. Re-recording is widely used in German studios, and is done with greater care than in this country.

The Multi-lingual Market

On the question of the market for multi-lingual films, it was pointed out that it is practically impossible to sell films to Germany, but that in France any film which gets through the Kontingent makes a fortune if it is in French.

As regards stage lighting, that in Ufa is largely incandescent, but in French studios mixed lighting is general; there is a tendency to concentrate on uni-directional lighting. The Joinville studio is exceedingly efficient as regards lighting and technicians.

Interesting contributions to the discussion were made by Messrs. Heymann (formerly of Ufa), Leslie Eveleigh and A. Pereira, after which a hearty vote of thanks was accorded to the lecturer.

London Fine for S.O. Infringement

Ten Summonses

Ten summonses issued under the Sunday Entertainment Act, 1933, were heard against the Amhurst Estates (East London), Ltd., Police Court on November 6. Five of the summonses alleged that Condition I of the licence granted by the L.C.C., under Section 1 of the Sunday Entertainments Act, 1933, was contravened at the Clarence Cinema, Hackney, for which the defendants held the licence, and five of the summonses were in respect of the alleged contravention of Condition II. The defendant company did not appear.

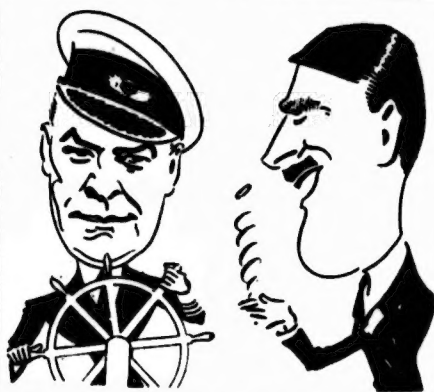
A clerk employed by the L.C.C. said that the licence was granted to the defendant company, subject to certain conditions, which included the payment of certain sums to charity, and to the Council. He said nothing had been paid in respect of the months for which the summonses had been issued.

The solicitor for the Council said that the defendant company had sent a letter to the Council, setting out all the takings and what that they were going to make the payments. A police-constable stated that the cinema was open on weekdays, but he could not give any statement as regards Sundays.

Mr. Claud Mullins, the Magistrate, said that he knew these cases were difficult for the Council, but there ought to have been evidence that the cinema was open on Sundays. There would be a fine of 40s., with 10s. costs on each summons.

"GOING GAY" PRE-RELEASE

"Going Gay" is being shown pre-release at the Plaza Theatre, Piccadilly, W., commencing Friday, November 10.



Cartoons of Sidney Kent and Gerald Sanger, drawn by Hinchcliffe, the Fox artist, for the menu of the "Daily Mail" and British Movietone executives' dinner

DINNER AT THE SAVOY

OF FOX, MOVIE TONE AND NEWSPAPER EXECUTIVES

FOLLOWING a precedent of last year, the executives of British Movietone News, Fox Films and the Daily Mail arranged a dinner for last night (Wednesday), at the Savoy Hotel.

The presence of Sidney Kent in this country dictated the time of the dinner, at which the Hon. Esmond Harmsworth undertook the occupancy of the chair.

Among the principal guests, in addition to Mr. Kent, the Editor of the Daily Mail and Sir Malcolm Campbell were prominent.

It is understood that Sidney Kent will leave for the Continent at the end of this week, visiting important Continental capitals.

"One Man's Journey"

Royal Matinee at the Coliseum

On Thursday, November 30, "One Man's Journey," the Radio picture featuring Lionel Barrymore, will be shown to Royalty and other distinguished persons at a matinee performance to be given at the Coliseum.

This matinee, for which seat prices will range up to five guineas, is in aid of the Queen's Hospital for Children, and is being organised by H.R.H. Princess Beatrice's Ladies' Association.

Her Royal Highness will attend the matinee, together with a number of titled and social personalities.

When approached to assist the Queen's Hospital, S. G. Newman not only agreed immediately, but at once set about securing the utmost co-operation in every quarter to ensure the success of the matinee. Sir Oswald Stoll, as soon as approached, generously offered the use of the Coliseum.

It is probable that, following the matinee, "One Man's Journey" will open to the public at the Coliseum and remain in the programme for several weeks.

We are requested to add that tickets for the matinee can be obtained from the hon. organiser, Mrs. M. Maclean, Byron House, 7, St. James's Street, S.W.1.

TRADE CHARITY CLAIM IGNORED

GRAVESEND DECISION

The seriousness of the situation that has arisen in connection with the decrease in the funds of the C.T.B.F. arises from the refusal of local authorities to permit the Trade fund to participate in the Sunday Opening Charity Allocation Fund.

The most recent example of this attitude comes from Gravesend, the Town Clerk of which advised the C.T.B.F. that the Council regretted that they could not see their way at present to allocate to the Society any of the receipts received under the Sunday Entertainments Act.

It seems extraordinary that, whilst the industry as a whole is assisting financially, under statute and voluntarily, charities of a general nature throughout the country, it is unable to obtain the favourable consideration of the local authorities, in whose hands the allocation of the statutory contributions rests.

THE "KING KLUNK" BAN

CASE FOR RIDICULE AND PROTEST

I AM sure that the classification of "King Klunk" as a "horror" film has come as a surprise to the Trade.

If it were not a serious matter, it would be a huge joke. Imagine a simple cartoon film being classed as a "horror" film and not suitable for children!

I hope that every effort possible will be made to get this ban lifted. A stupid decision like this should receive the ridicule it deserves.

It is the worst thing possible for the Trade at the present time that the B.B.F.C. should have done anything so extraordinary as this.

E. C. MORRIS.
Chairman, Notts and Derby C.E.A.

A.B.F.D. in Wardour Street

MAJOR COURTAULD JOINS BOARD

SIX SUPERS PLANNED

Gracie Fields' Musical

ASSOCIATED BRITISH FILM DISTRIBUTORS, now installed in new headquarters at 143, Wardour Street, announce that Major J. S. Courtauld, M.C., M.P., has joined the company's board, of which Stephen Courtauld, fellow director with Basil Dean and Reginald P. Baker, F.C.A., is a member.

Six Super-Features

Basil Dean, chairman of the company and of Associated Talking Pictures, announces that A.T.P. will make six super-feature productions at the Ealing Studios during their 1934 season, for A.B.F.D. distribution. Of these two are big musical features, starting with Gracie Fields' next picture, "Love, Life and Laughter"; two will be screen versions of well-known stage successes, and two of these Basil Dean productions will be from original stories. Titles and further particulars will shortly be forthcoming.

The New Premises

The firm's new headquarters are most conveniently situated for exhibitors and well adapted to the company's rapidly expanding business. The corner premises comprise two floors with basement and excellent "shop window" facilities. The firm's film-despatch operates from separate near-by premises at 183, Wardour Street.

EXPANSION POLICY FOR PARAMOUNT NEWS-REEL

Editor Visits England

The policy of expansion and perfection of technical methods which has been instituted through the world organisation of Paramount News reaches an important stage with the arrival here of Albert Richard in charge of Paramount News, who will be in London this week.

Mr. Richard, who is one of the early pioneers of the newsreel, and is now in charge of all Paramount News activities, is at present in Paris, where he has been conferring with G. Thomas Cummins, head of British Paramount News.

A reorganisation of the Paramount News releases in European countries is an interesting feature of the new policy which is already being operated in part in connection with British Paramount News is a development of the system of focal editing; a method of producing a newsreel at the actual location; with practically no editing required when the negative reaches the laboratory.

Briefly, the method consists in adding an editorial assistant to the camera and sound crew, who "produces" the story according to local and national requirements. In many cases provision is made for two versions being made of the same story; one for local use, in which the chief features of interest in the area are accentuated, and a "national" version treating the story in more general lines.

Paramount's focal editing policy also provides for the establishment in the near future of additional area publication centres; providing exhibitors with a reel embracing the best features of a combined "national" and "county" screen journal.

BRYSON'S NEW UNIT CONSOLIDATED FILM STUDIOS

The Consolidated Film Studios, Ltd., has just been registered with a capital of £55,000, we understand, all of which has been raised privately.

The new company has been formed by James V. Bryson, partnered by Laurence Evans, to take over the old Whitehall Studios at Elstree.

James V. Bryson is the managing director, and the driving power behind one of the most interesting schemes for the co-operative production of worthwhile British films. Full details will be given as soon as the final preparations are completed.

Laurence Evans is director of productions, and work has been started on the sound-proofing and equipment of the studios which, when completed, will be the most modern in the country.

Other directors in addition to Messrs. Bryson and Evans are M. O. Cohen-Bengio and E. A. Wood.

The work of reconditioning the studios and acoustically treating all surfaces has already begun. The Buchanan Acoustic (European), Ltd., will carry out the acoustic treatment.

ERIC HAKIM'S FUTURE

Extension of Activities

Eric Hakim announces his resignation of his managing directorship of Cinema House, Ltd. The reason given is that he wishes to extend his activities in other directions.

He will shortly disclose his plans for a continuation of the seasons of Continental films in the West End and the provinces, for which he has become so well known.

In addition, he will still be actively engaged in the supervision and direction of a chain of cinemas, including several that in past years have been under his direct control.

Three More Halls for Buxton

Burnley, Newcastle and Oswaldtwistle

HARRY BUXTON, managing director of Regal Cinemas, Ltd., announces the acquisition of three more houses at Burnley, Newcastle-on-Tyne and Oswaldtwistle.

The Burnley hall, the Savoy Cinema and Café, is described as one of the largest and most important cinemas in the centre of that town. It was built some years ago by a local syndicate at a cost of about £100,000. Mr. Buxton will carry through a complete scheme of redecoration, and will instal neon lighting.

At Newcastle the cinema in question is at present run by A.B.C., but is to come into the Buxton circuit on August 1 next.

The Palladium, Oswaldtwistle, is the third of the halls, and we understand that negotiations are proceeding with a circuit which controls many Lancashire and Yorkshire cinemas, which may lead to further interesting news at an early date.

In addition to this, the Buxton brothers, Harry and Joe, have secured a large site in the heart of Leeds on which they plan to erect a big super. We believe they propose to invite co-operation from interested parties to join the board of the company which is to control this house. They are the landlords of Pavilion, Liverpool, Properties and Estate, but the registered office of the new company is 4, Grange View, Leeds.

PERNICIOUS FILMS

BERTRAM MILLS ABSOLVES LONDON EXHIBITORS

All doubts that London exhibitors have been a party to the exhibition of undesirable films have been removed by Bertram W. Mills, chairman of the L.C.C. Entertainment Committee, in a letter to Arthur Taylor, secretary of the London and Home Counties branch of the C.E.A.

In his letter, Mr. Mills says:—

"In view of the various reports which have been made of my speech at the meeting of the London Public Morality Council at Caxton Hall, Westminster, on Friday last, I write to make it perfectly clear to your branch that my reference to the exhibition of undesirable films did not refer to any cinemas in the London County Council area holding a licence from the Council, or to any cinema elsewhere.

"As regards the statement that I had threatened to withhold licences from certain premises, the word I actually used was 'houses,' as earlier in my speech I had explained that the Council, in addition to licensing about 300 cinemas each year, also issues about 1,200 other licences in respect of various kinds of entertainment and premises."

"RED WAGON" ROYAL PREMIERE

Over £9,000 Collected Already

In connection with the special effort on behalf of the Builder Fund of Toc H to be made on December 6 at the Regal, Marble Arch, when the new British International film, "Red Wagon," is to be shown for the first time, H.R.H. the Prince of Wales, who, as patron, will attend the show, has already received over £9,000 in ticket money and special donations.

Of this, £3,000 was donated by Lady Houston; £3,000 by Sir Herbert Austin, and £1,000 by Florence Lady Latham. Much of the remaining £2,000 has resulted from the sale of tickets, which are selling rapidly. It is confidently expected that the charity show will earn a record sum for Toc H.

"THE WANDERING JEW"

G-B Trade Show Next Week

We learn that the eagerly awaited Twickenham Film Studios' production, "The Wandering Jew," will be presented by Gaumont-British Distributors, Ltd., at the Tivoli on Monday evening, November 20.

This finely spectacular production has Conrad Veidt in the lead, and it is claimed that Maurice Elvey has directed a picture massive in treatment and colourful in incident. E. Temple Thurston's story is told in four phases and the feminine stars are Marie Ney, Anne Grey, Joan Maude and Peggy Ashcroft.

Conrad Veidt's interpretation of the character of the Jew is dignified and reverent. He is said to have achieved a study tender in its simplicity and life-like in its qualities.

Dennis Hatt, formerly with Gaumont-British, has been appointed assistant to W. H. Mooring, Press representative of British International.



Lew Cody, the star of *BY APPOINTMENT ONLY* (P.D.C.)

Thursday

Tarzan the Fearless (Wardour)

Phoenix Theatre. 3 p.m.
A new and amazing film of a new Edgar Rice Burroughs' "Tarzan" story features Buster Crabbe, that perfect specimen of manhood, who scored such a big personal success as this popular hero in "King of the Jungle." "Tarzan the Fearless" brings to the screen a series of the most awe-inspiring and blood-curdling adventures seen in one film.

Buster Crabbe accomplishes amazing feats with an atavistic agility—he dives from the top of a high tree into a crocodile-infested pool in one sequence of the film—and a chimpanzee and elephant, which perform thrilling stunts before the camera, support him.

"Tarzan the Fearless" tells the story of a group of white people who penetrate the jungle, and against vivid backgrounds a romantic love interest springs up between Tarzan and a beautiful white girl in the party. Jacqueline Wells, Edward Woods, Matthew Betz, Philo McCullough and E. Alyn Warren form a strong supporting cast.

Football Coach (First National)

Cambridge Theatre. 3 p.m.
For a variety of reasons, First National's "Football Coach" should claim a very considerable amount of attention from all sections of the Trade and the public.

It marks the return to the screen of Ann Dvorak after a very long period of absence, and according to reports, this popular star, who was last seen in the First National musical, "The Crooner," returns to make an instant hit with one of her best screen performances. Opposite her is Pat O'Brien, who was given a long-term contract by First National following his excellent work in "Bureau of Missing Persons."

O'Brien's rôle is that of a great football coach who is engaged to secure the success of a small college team, and how he goes to work and the difficulties he has to contend with forms a fascinating entertainment with many angles of popular appeal.

Friday

Bermondsey Kid (First National)

Cambridge Theatre. 3 p.m.
"The Bermondsey Kid" is believed to be one of the best-produced stories made at the Teddington studios for a long time, and deals with the ring—a subject that has been but rarely attempted by British producers. Its story, furthermore, was written by an authority who is well qualified to bring the subject to the screen in an intriguing way, Bill Evans, the widely read boxing correspondent of the *Star*.

Esmond Knight, whose splendid physique makes him an ideal choice for the leading rôle, is seen as an orphan whose inborn attraction for the prize ring determines him to try his luck for boxing laurels. After a struggle against many setbacks, he succeeds in gaining the hearing of a backer and fulfils his promise, the closing scenes of the picture forming a thrilling depiction of a big fight.

Pat Paterson, who has played several popular rôles in Teddington pictures, takes the feminine lead, and in the powerful supporting cast are Ellis Irving, Ernest Sefton, Clifford McLaglen, Syd Crossley, Eve Gray and Winifred Oughton.

By Appointment Only (P.D.C.)

Phoenix Theatre. 3 p.m.
Under the intriguing title of "By Appointment Only," a dramatic story of the difficulties of a fashionable doctor is to be shown to the Trade by P.D.C. on Friday afternoon.

Dealing with the difficulties that crop up when an orphaned girl, adopted by the doctor at an early age, grows up and turns out to be a beautiful woman, "By Appointment Only" throws an interesting sidelight on the manner in which rich, neurotic women pay exorbitant fees to fashionable practitioners to cure imaginary ailments.

Lew Cody gives one of the best performances of his career in the rôle of Dr. Travers, and Sally O'Neil is seen in the attractive rôle of Judy, the Orphan. Aileen Pringle plays the part of Diane Manners, the Doctor's fiancée, and other well known names that appear in a well-chosen cast include Marceline Day, Pauline Garon, Claire McDowell, Gladys Blake, and Edward Morgan.

Frank Strayer, ace director, who has been responsible for a number of outstanding P.D.C. successes, notably "The Vampire Bat," which is due for release this month, directed from a screen story by Robert Ellis.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Nov. 9 and Wed., Nov. 15

Monday

One Year Later (P.D.C.)

Phoenix Theatre. 3 p.m.
Mary Brian and Donald Dillaway head an impressive cast in this dramatic story written especially for the screen by F. Hugh Herbert and Paul Perez. The story describes how Donald Dillaway, believing that Edward Keane is attempting to usurp the affections of his wife, Mary Brian, kills the intruder. Sentenced to death, he is aboard the same Pullman car and in the same drawing-room which a year earlier he and Mary had embarked on their honeymoon.

With the now heartbroken Mary aboard the same car, the situation becomes dramatically tense, as Russell Hopton, a former newspaper reporter, whose flaming stories about the murder trial had aroused the people to fury, hears Mary's true story of events that led up to the murder. Realising that he has not long to live, Hopton, anxious to make up for the tragedy he has brought to the young couple, slugs Jim's guard, hides Dillaway in his own stateroom, and as the train nears a gigantic trestle, he, dressed in the convict's clothes, leaps from the observation platform to the rocks below. Thinking that Jim has sought the easiest way out, the guards and passengers pay little attention to Mary and her companion as they leave the train at the next stop.

Supporting the stars is one of the finest casts ever presented with such names as Will and Gladys Ahearn, George Irving, DeWitt Jennings, Jackie Searl, Pauline Garon, Marjorie Beebe, Myrtle Steadman, Pat O'Malley and Tom London included. E. Mason Hopper directed.

Dick Turpin (G.-B.)

Capitol. 8.45 p.m.
Gaumont-British Distributors are presenting the John Stafford production, "Dick Turpin," with the popular Victor McLaglen in the title-rôle. His genial swagger and he-man methods ideally fit the part of the notorious highwayman.

The film was directed by John Stafford and W. Victor Hanbury and is adapted from Harrison Ainsworth's "Rookwood." Great care was exercised to obtain the authentic atmosphere of the period, and several scenes were shot at the famous Spaniards' Inn, headquarters of Turpin. For the famous ride to York, the directors took advantage of the most wonderful country, as the background for galloping horsemen. This famous ride is claimed to be full of genuine thrills that even the most blasé of kinemagoers will find invigorating.

The film opens with Dick Turpin holding up the London coach. Then we see the daring highwayman mixing with a huge crowd watching the public execution of two of his fellow highwaymen. Again we see him save a fair lady from certain death; fighting single-handed a number of Bow Street Runners; leaping from heights on to the back of Black Bess, and so on, to the great ride to York.

The whole film, it is claimed, moves swiftly and is hearty entertainment from start to finish. A fine cast supports Victor McLaglen, including Jane Carr, Frank Vosper, Cecil Humphreys, Gibb McLaughlin and Gillian Lind.

Tuesday

Dickensian Fantasy (Mackane Prod.)

RCA Private Theatre. 11.30 a.m.
Exhibitors on the look-out for something original for the Christmas programme will be interested in the 1,000-ft. film "A Dickensian Fantasy—a Modern Christmas Carol," which introduces Lawrence Hanray, the Sterling character actor, in a series of Dickens portrayals woven into an intriguing film which admirably epitomises the spirit of the festival. Hanray is seen reading the "Christmas Carol," and falls asleep wondering whether the spirit of Christmas had changed since it was written. To him appear the various characters of the Dickens'

work, together with their modern prototypes. Scrooge, Bob Cratchit, Tiny Tim appear in turn, each rôle acted by Lawrence Hanray. Aveling Ginever directed.

Riot Squad (P.D.C.)

Phoenix Theatre. 3 p.m.
"Riot Squad" shows a little-known section of the American Police Force in action. It presents a thrilling picture of the activities of the riot squad, which is called to quell general disturbances.

It deals in particular with two members of a squad who work together in all cases except in their personal affairs over girls. Bob and Mac are continually quarrelling over their sweethearts, and the fight goes on when they meet one particularly pretty girl. She has been detailed by a gang to decoy the police to the gang's lair, so that the gang can hold them until a particular murder trial, where the police evidence is necessary to convict a gangster, has been quashed.

The action of the story leads from one fight to another as, when the two men are not fighting over the girl, they are busy fighting the gang that is trying to trap them. In the end, the girl falls in love with one of the police officers, and helps him to frame the gang's capture.

Madge Bellamy is starred as the girl in the case, and Pat O'Malley and James Flavin are the quarrelsome members of the police force. Other featured rôles are played by Addison Richards and Bee Edels.

Wednesday

Friday the Thirteenth (G.-B.)

Prince Edward Theatre. 8.45 p.m.

The keenly awaited Gaumont-British picture, "Friday the Thirteenth," directed by Victor Saville, boasts one of the greatest casts ever assembled. Jessie Matthews, Sonnie Hale, Gordon Harker, Edmund Gwenn, Max Miller, Alfred Brayton, Ursula Jeans, Eliot Makeham, Emelyn Williams, Frank Lawton, Belle Chrystall, Robertson Hare, Martita Hunt, Leonora Corbett, Hartley Power, Donald Calthrop, to name but a few of the players.

"Friday the Thirteenth" is an original story by Sidney Gilliat and G. H. Moresby White. Their idea is exceedingly clever, for it concerns a group of people gathered together on an omnibus. They are the kind of people most of us who travel by 'bus see every day.

Strangers to one another, these people share an appalling accident. The clock is turned back and we see incidents in their lives leading up to their getting on the 'bus. The film also shows how the life of each individual was affected by the accident. The 'bus is wrecked on "Friday the Thirteenth," a day which superstition holds to be unlucky, but in point of fact the general effect of the accident proves fortunate to most of the passengers. In two cases what appears to be tragedy of death is turned to good account.

Interest is quickly aroused in the fate of each passenger by the brilliant direction of Victor Saville, it is claimed.

Pathetone Secures Leslie Sarony

Another name has to be added to the lengthy list of stars of radio, stage and screen who have been "bagged" by Pathé for the popular Pathetone Weekly. The latest recruit is Leslie Sarony, the popular radio, record and variety comedian, who renders his latest number, "Peggy Leg," in Pathetone Weekly No. 189, which is released this week.

Sarony is the highlight of an issue which is full of variety and charm, for it includes shots of some mighty mushrooms from the States, a boat that can be conveyed on a luggage carrier, a grandma who has walked from one end of New Zealand to the other—and still can do her 40 miles a day!—and Jean Melville and Billy Thorburn at the piano.



Fred Astaire, the star of *THE GAY DIVORCE*, who has just completed a musical picture for Radio

"SORRELL AND SON"

H. B. WARNER RECREATES CLASSIC ROLE

Trade Show Next Week

A CLASSIC of the silent screen, which is also a classic of literature, Warwick Deering's "Sorrell and Son" now comes to the screen again, this time in the talkie form, produced by B. and D. The star part of Sorrell is played by H. B. Warner, brought specially from Hollywood to recreate the character he portrayed so movingly six years ago. Mr. Warner, though British by birth, has never appeared before in a film studio in the old country—and his debut in the character of Sorrell will undoubtedly rank as one of the greatest film acting triumphs of recent years.

Warwick Deering's story has been rigidly adhered to in the scenario of Lydia Hayward, in the writing of which the author himself took an active interest. Jack Raymond directed.

Kit is played by Peter Penrose as a child, and in manhood by Hugh Williams. The former, at fourteen and a half, has ten years of stage and screen experience to his credit, while the latter is one of the most outstanding English juveniles of recent times, and has just been placed under contract in Hollywood. Winifred Shuter appears as Molly Pentreath, the young novelist whom Kit marries. Sorrell's ex-wife is played by Margot Grahame, whose performance in "Sorrell and Son" is said to reveal her as a highly talented character actress.

Orange, the surgeon, is portrayed by Donald Calthrop, while the Louis Wolheim part of Buck, the porter, is in the capable hands of Wally Patch. Evelyn Roberts, now in "The Sleeping Clergyman" at the Piccadilly Theatre, has the considerable part of Roland, the quixotic hotel proprietor, who takes a liking to Sorrell; and Ethel and Duncan, the screen lovers, are played by Louis Heywood and Hope Davy.

The country scenes were shot in the Cotswold village of Broadway, Worcestershire. These beautiful stretches of English countryside add considerably to its pictorial value. Art direction is by W. Arnold and camera work is by Cyril Brown.

Brighton's New Super

Astoria Opening on Dec. 23

The Astoria, Brighton's luxury super-kinema, is due to open on December 23, when "The Private Lives of Henry VIII" will be screened.

Coun. E. E. Lyons is associated in this important enterprise with Major C. H. Bell, consulting engineer, of 60 Wardour Street, W.

Not only will the Astoria present talkies, but it will be able to house some big spectacular London theatrical productions. The stage and dressing-room accommodation outrival that of any of the existing theatres and kinemas in the town, and, in addition to the handsome Compton organ, with illuminated rising console, provision is made for a large orchestra.

The kinema will seat about 2,200, and has a frontage of 135 ft. to the central artery of the town.

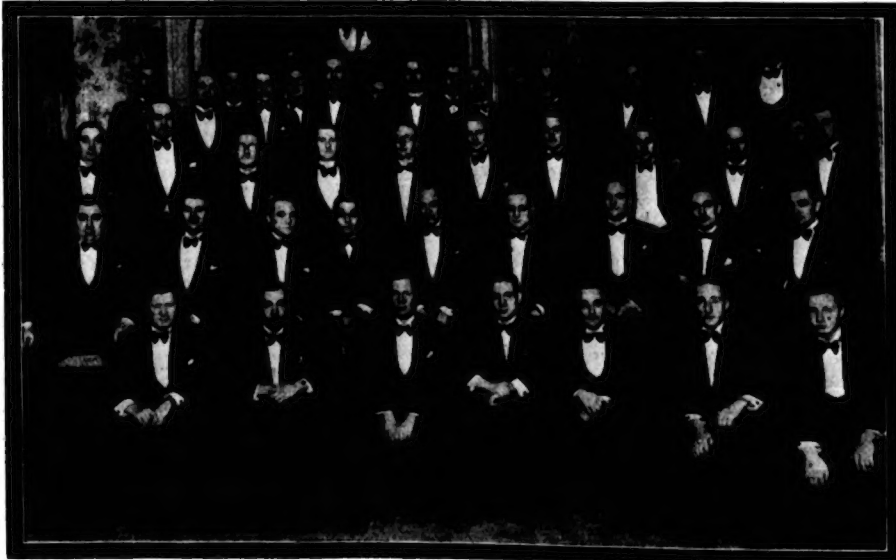
The architect is E. A. Stone, F.S.A., of 20 Berkeley Street, W.1.

"FEMALE"

F.N. Show Postponed

D. E. Griffiths, managing director of First National Film Distributors, Ltd., announced that the Trade presentation of "Female," which was to have taken place at the Cambridge Theatre on Tuesday afternoon (November 7), has been unavoidably cancelled.

Arrangements for the screening at a later date are now being made, and the revised date will be announced at the earliest possible moment.



The Fox organisation gave a dinner at the Savoy Hotel on Saturday in honour of their President, S. R. Kent. He is seen above, seated next to W. J. Hutchinson, who was in the chair. Others in the group include Erich Pommer, P. N. Brinch (Fox, Germany), G. F. Sanger (Editor, British Movietone News), C. H. Philipp (Fox Sales Manager), J. Pattinson (General Manager, British Movietone News), Roy Simmonds (Publicity), J. G. S. Barrow (Fox British Productions), and the Fox Branch Managers and Sales force



COUN. E. E. LYONS

THE STANDARD CONTRACT

Agreement with K.R.S. in Sight?

BIRMINGHAM DISCUSSION ON CHEAP ADMISSION

THE idea that representatives of the K.R.S. and the C.E.A. had practically agreed on the terms of the Standard contract was suggested by Councillor Hewitson at the last meeting of the Birmingham and Midland C.E.A. Rentals and cheap admission prices were also dismissed and it was decided to invite the General Council to hold its January meeting in Birmingham.

H. B. LANE, who presided, submitted his report on film rentals, which has already been published.

Considerable efforts had, Coun. Hewitson said, been made to define a sliding scale of film rentals, but the committee recognised the difficulties of bringing about uniformity.

Mutual Agreement Necessary

In regard to cheap admission prices, Mr. LANE said there had been a further meeting with representatives of the houses concerned. There was a full expression of opinion, and a suggestion was made which promised to relieve the situation; consequently, another meeting would take place. The question was one affecting not only Birmingham, but the whole country.

After a very full discussion, the matter was referred back to the sub-committee for further consideration and report. Coun. HEWITSON said the view of the General Council was that districts must come to a mutual agreement.

In the General Council

Reporting on the proceedings of the General Council, Mr. HEWITSON said the committee dealing with income-tax questions was doing its utmost to obtain a fixed rate of 15 per cent. for depreciation of talking apparatus.

In fighting the E.T., it had been decided to follow the same policy as last year, with a view to bringing about exemption in respect of seats priced at 6d. and under. Forms which would be received by members should be filled up and returned as promptly as possible. All candidates in by-elections would be approached, and a definite Parliamentary campaign would be launched.

Standard Contract Progress

Considerable progress had been made in regard to a standard contract. It was hoped that after a further meeting with the K.R.S. complete agreement would be arrived at.

Coun. G. F. McDONALD amplified the report, and speaking of the progress made in connection with a standard film contract, said the officers of the association were watching the position very closely.

No Brum. Defaulters

Dealing with the report of the Joint Investigation Committee, Coun. HEWITSON rejoiced that there were no cases in which Birmingham area exhibitors had made false returns to renters. He hoped that position would be maintained, as the penalty for default would be very severe.

Coun. HEWITSON was thanked, and in replying he expressed appreciation of the congratulations of the branch on the invitation which he had accepted to become Mayor of Smethwick in 1933-34.

Despatch of Films

A letter was read from the Notts and Derby branch, complaining of the delay in films reaching Nottingham. It was stated that Birmingham exhibitors returned the films to the renters' offices and were not subject to the cross-over instructions. The letter instanced a case in which the film did not arrive until 2 p.m. on a Monday, this being due, it was alleged, to the copy having been handed in at the renter's office at noon the same day.

The CHAIRMAN reminded members that all films should be returned on Wednesday and Saturday nights.

Record Books

Record books approved by the Birmingham justices for use in connection with Sunday opening were, Mr. LANE said, now available, and could be obtained from the offices of G. H. TYLER, branch secretary, at a cost of 3s. 6d. each. This book was essential, and was issued at the definite request of the Public Entertainments Committee.

Technical Committee

A. W. ROGERS reported that this committee was still operating. Periodical visits were made by the inspectors, and no serious fires had occurred in the city.

Charity Efforts

It was decided to make collections in aid of the Birmingham Mail Christmas Tree Fund on December 7, 8 and 9. Lewin P. Samuel once again undertook to distribute the boxes.

The CHAIRMAN appealed for support for the ball to be held at the Grand Hotel, Birmingham, on November 22, in aid of the local Trade benevolent fund.



H. B. LANE

DEVON RATES GOING UP

Exhibitors Alarmed at Heavy Increase

BRANCH INQUIRY

THE quinquennial revaluation of properties under the Rating Acts is already providing trouble for exhibitors in Devonshire, for although they have not yet all received particulars of their new assessments, those who have done so find that heavy increases are being imposed.

The subject came before the Devon and Cornwall Branch at the last meeting at Plymouth, when one Devon member produced his notice of assessment and another stated that his assessment was just £2 less than 100 per cent. increase.

Several Cornish members, stated that the increases on the old assessments represented about 15 per cent. But since the last valuation certain changes had occurred in the properties, and therefore such increases as had been so far notified were not formidable, though final judgment was not possible until the whole of the new assessments had been received.

Information in regard to Devon was that where the new figures were known there were heavy increases, and this, it was argued, was unreasonable, especially having regard to the trade slump, which had hit the cinema business very severely, and also the burdensome effect of the entertainments tax and other taxation. Instead of the valuation being increased, it was contended by members that there was every reason for a substantial revision of the valuation downwards.

A point strongly emphasised was that cinemas in small towns, and even at seaside resorts where there is a floating population during the summer, and only the local population during the rest of the year, should not be valued on the same basis—or even higher, as is the case in some places—as those in the great centres where conditions are more or less stabilised.

The Chairman (MAJOR A. O. ELLIS) said that two or three months ago he suggested to the General Council that as the brewers had been successful in getting their assessments down because of the burden of the Snowdon taxation, it was quite time the General Council took one or two representative towns and entered appeals against assessments on the same lines. That suggestion was referred to a committee and shelved. Apparently it was thought that it was a question that should be dealt with by the branches.

The Secretary (C. Halderson Rundle) was instructed to apply to the valuers of the Rating Authorities of Devon and Cornwall for particulars of the new assessments, together with the amounts of present assessments for the purposes of comparison. On receipt of the information he is to report further to the branch.

New Tax Campaign

The CHAIRMAN reported that the resolution of the branch recommending that entertainments tax should be made to bring the entertainments tax back to the rates operating before the last increases were imposed had been adopted by the General Council.

Neither trailers nor petitions were to be used in the campaign on this occasion, he added, but it was essential that comparative figures of the takings in the past and previous years should be furnished in order that a sound case might be built on them for the use of the Tax Sub-Committee. The firm of accountants, who would tabulate the information obtained. Last year they had a very arduous job to get information, and he appealed to members to save the Secretary the heavy work that fell on him then.

(Continued at foot of next column)

Wages and Working Conditions in Portsmouth

N.A.T.E. Still Pressing for Adoption of New Schedule

BRANCH TO RECEIVE DEPUTATION

THE Portsmouth Trades Council, acting on behalf of the N.A.T.E., is still pressing for the adoption of a wages and conditions schedule in the Portsmouth kinemas, and the local branch of the C.E.A., at the monthly meeting on November 1, decided to receive a deputation on the matter next month. Consideration was also given to the new licence conditions which are to come into force with the New Year. The Chairman, Coun. F. J. Spickernell, presided.

Correspondence included a letter from F. Alan Simpson, secretary of the Bristol branch, who wrote stating that they were having a little trouble in Bristol with regard to the secondary lighting of kinemas, and would be grateful for information from other areas (1) as to whether the Keep-a-lite system was definitely permitted by the authorities, and (2) as to the general requirements in the area, as, for example, whether it was insisted upon by the police that gas when used should be kept full on at all points, thereby inconveniencing patrons facing it.

It was stated that so far as secondary lighting was concerned in Portsmouth, the authorities only insisted that when all the electric lights were extinguished the hall should be sufficiently illuminated for the people to see the gangways and the exits, and the gas jets were turned down to that point. It was added that the Keep-a-lite system was allowed, but not with automatic switches.

The Secretary (A. Daniels) was instructed to pass the information on to Bristol.

The India Defence League write asking exhibitors to put on slides advertising a meeting to be addressed by Lord Lloyd, but the Secretary said he had already replied pointing out that this was only done for certain approved objects, in view of the large number of requests received; his action was endorsed.

The Trades Council "Request"

The Secretary laid before the branch the correspondence which has already passed with the Portsmouth Trades Council arising out of the request of the N.A.T.E. that a Joint Committee should be set up to deal with questions of wages and conditions. In the last letter, the Trades Council asked the branch to receive a deputation on the matter, and in reply Mr. Daniels was instructed to say that the members would at any time be glad to meet the Trades Council representatives to discuss any specific complaints regarding wages and conditions, but they did not see the necessity of setting up a Joint Committee of the two organisations.

Coun. W. I. Noel, the secretary of the Portsmouth Trades Council, had since written pointing out that:—

"The reply is not an answer to our request that your organisation meet a deputation from the Trades Council. It is the usual practice of the Employers' Association when the Trades Council requests that a deputation be received to accede to that request, and we expect the same courteous treatment from your Association as we receive from all others of the employers' organisations."

"We do not agree with the proposal put forward by the C.E.A., and would point out the position that is now being taken up by them is a violation of the principle that was given to a previous deputation composed of representatives of the Trades Council and the N.A.T.E."

"It is our desire to set up a wages and conditions schedule for the whole of the employees in the industry in Portsmouth, and urge that you receive a deputation from the Trades Council with this end in view."

Complaints Against Supply Breakdowns

Devon and Cornwall Meeting (continued)

by making their returns to the accountants and by notifying the Secretary that they had done so.

Aid for the C.T.B.F.

On the subject of showing slides for the benefit of local charities, W. FARRANT GILLEY (Torquay) moved that when members received requests for the exhibition of such slides they might show them if they asked the promoters to contribute five shillings to the Trade Benevolent Fund.

HARRY HARCOURT (Devonport) seconded, it was carried.

Electrical Failures

Complaint was made by Cornish members of the loss to exhibitors and inconvenience and disappointment caused to patrons by the breakdown of the electricity supply in recent weeks. This had occurred in various towns, and in one or two instances on three Saturday nights when there were good audiences that had to be sent away.

The failures had occurred, it was stated, since the various local works had been linked up with the grid system, and the suggestion was that the plant of these works was at present not powerful enough to carry the load of the grid successfully.

The CHAIRMAN suggested that the complaint should be reported to the General Secretary of the Association with a request that he should communicate with the Electricity Commissioners. He thought that would probably be more effective in securing a remedy than would be any local representations.

This was agreed to, and W. PICKLES (Liskeard) said he had had a breakdown on a Saturday and applied to the authorities for compensation, but, of course, it was refused.

The Chairman said they could hear what the deputation had to say, and it was decided to receive the Trades Council representatives at the next meeting on December 13.

Projectionists' Thanks

Jack Croucher, chairman of the Portsmouth Court of the Guild of British Kinema Projectionists and Technicians, wrote thanking the chairman for his remarks concerning the Guild, as reported in the *Kine*, and stating that the Portsmouth Court was now officially ratified.

A full programme of lectures and demonstrations on subjects relating to the projectionist and his work had been arranged for the coming winter, and he trusted they would obtain the assistance and co-operation of exhibitors and managers in their efforts to educate local projectionists to their responsibilities.

Coun. Spickernell stated that he had also received a letter from Mr. Croucher, inviting the exhibitors to the next lecture-demonstration, to be given at the Tivoli, on November 12, at 12.30 p.m.

Children and "A" Films

The Town Clerk (F. J. Sparks) wrote informing the branch of the Watch Committee's decision with regard to the admission of children and "A" films, upon which the Committee had received a deputation from the branch. The Committee, he stated, proposed to recommend the Council to approve the Home Office model conditions as set out in the appendix to the Home Office letter of March 6 last, with the modification that in the condition relating to the admission of children, the words "or allowed to remain in" would be deleted from the form of notice relating to "A" films to be exhibited at each entrance to the premises. "I am to add," the letter continued, "that the Watch Committee are proposing to revise the remaining conditions on the existing cinema licences with a view to bringing the same up to date. All the conditions referred to will take effect in respect of the licences to be issued for the year commencing January 1, 1934."

The effect of the Watch Committee's decision is that this practice is to be continued, but that in future a notice drawing attention to the condition is to be placed on the category boards.

S.O. Hours

Sunday opening hours were also discussed, and the Chairman suggested that they might ask the Council to delete the reference to the performances terminating at 10.15 p.m. He pointed out that occasionally a film might go a little over that time, but still leave plenty of time for the premises to be closed at 10.30 p.m., which was the hour laid down.

It was agreed that the secretary should write to this effect.

Water Company Charges

F. B. B. Blake, the vice-chairman, reported that he had succeeded in getting a concession from the Portsmouth Water Company in regard to their proposed new charges for water. Hitherto, all kinemas have paid for their water by meter, but under the powers conferred by their latest Act, the Water Company have given them notice that in the future a water rate will be levied on the assessable value of the premises.

Mr. Blake stated that he saw the secretary and chief engineer to the Water Company, and went into facts and figures, and emphasised that in the case of some of the kinemas the new rate would represent an increase of over 200 per cent.

Eventually it was agreed that as long as there was no actual dwelling accommodation at the kinemas and no one living on the premises, the company would give them a discount of 33 1/3 per cent. on the new rate. At the same time, it was emphasised that they were not bound to give the concession, and that it could be withdrawn at any time. If they used more water than was covered by the new rate, they would also still have to pay on the meter.

The Chairman said the thanks of the branch were due to Mr. Blake for his efforts on their behalf. It showed that they all gained some advantage from the Association, and, as a matter of fact, he thought that during the last few months they had secured more through the Association than ever before.

An Advertising "Save"

The subject of combined advertising, which has occupied the attention of the branch on many previous occasions, was again discussed, and a measure of agreement was reached. Although complete unanimity could not be achieved as to the restriction of Press advertising, it was decided, on the motion of Capt. E. A. Barry, seconded by Mrs. Boulwood, that as a majority of the exhibitors were in favour, an endeavour should be made to secure the grouping of all the kinemas under a "Portsmouth Amusements" heading, no exhibitor to take under this head more than a two-inch single-column space each day.

It was decided to try and make a start with the scheme in December.

EDINBURGH AND FILM CONTRACTS

'IMPOSSIBLE CONDITIONS' OF RENTERS

"A" and "U" Certificates

THE first meeting for the winter of the Edinburgh and East of Scotland Section of the C.E.A. found a large muster of members present. A. S. Albin, the chairman, was unable to attend, and the chair was taken by Louis Dickson, Bo'ness. The business included discussions on the Censor's certificate, film contracts, and other matters.

Mr. DICKSON said it was very difficult to get renters to see eye to eye with exhibitors on the subject of film contracts. Still, they had got to get to grips on the matter, and discussions were still going on.

Meantime everybody would have to be careful not to sign contracts with clauses they did not want included. Those who believed it was easy to negotiate a new contract with the renters should disabuse themselves of that idea. There had been a lot of talk about an arbitrator's award contract, but the renters would have nothing to do with that.

R. M'LAUGHLIN suggested one way of making the renters agree if they all refused to pay on the present contract system and applied to court for an arbitrator's award. The present contract was entirely one-sided, and largely on account of that fact this firm, who once took a dispute to court, got the decision.

Mr. SALMON pointed out that they could apply to court on the ground that the exhibitor disagreed with the renter on the interpretation of the contract.

Renters' Proposal

Mr. M'LAUGHLIN said the first clause the renters wanted was that their share of the drawings should go to them specifically day by day, hour by hour. That showed the difficulty of negotiating a new contract.

Under that clause the renters might be able to hold the threat over a man's head that if he failed, and paid out money to others and could not pay the renters, he had been guilty of embezzlement.

The CHAIRMAN said a film rental should be regarded as an ordinary debt.

W. ALBIN said the renters were trying to impose impossible conditions.

Mr. SALMON said if the renters had got away with that clause they would have been able to put a man into the box-office to deduct from the receipts the money that was coming in in respect of rentals.

The CHAIRMAN said they would certainly have nothing to do with a clause of that kind. The main thing, however, was that the negotiations were still going on.

A Point About Carriage

Mr. MURRAY said he had had trouble with one company over films sent from Manchester. They had insisted on carriage being paid from there.

The CHAIRMAN said there was no need to argue about that. The contract said "the nearest centre," which was Glasgow, and the difference should simply be deducted from the account.

Lighting Failures

Mr. ALBIN asked whether any claim could be made in respect of lighting failure which affected this show considerably recently?

The CHAIRMAN thought unless any carelessness could be proved against the power company it would be difficult.

Mr. M'LAUGHLIN said for a comparatively small sum a special insurance policy could be taken out to cover such a loss.

J. S. NAIRN and the CHAIRMAN both said they had had such experiences, but the SECRETARY thought the percentage of failure was negligible.

Censor's Certificates

The CHAIRMAN said the question of the censor's certificate had been raised at a meeting of the Scottish executive in Glasgow. Some local authorities, he said, were getting very particular about the certificate. According to the regulations the certificate had to be shown along with the film.

In the sound films it had to come before the title, and as in American films, at least,



Ritson Bennett and J. Langland Smith greet Madeleine Carroll at the New Savoy, Glasgow

it did not form part of the film, and there was no music to cover it the tendency was for the time given to the display of the notice to become shorter. Some operators were using it as a lead-in. There had been trouble in Dundee over the matter.

The executive were taking the subject up with the renters, and suggesting that a stock of film certificate notices should be kept in Glasgow for use with copies. If exhibitors received a film without the appropriate certificate they should complain at once.

Mr. BRODIE thought it should be sufficient to preface the film with a notice that the production bore an "A" or "U" certificate.

The CHAIRMAN said that did not satisfy the regulations, which stipulated that it should be announced that a particular named film was being shown under an "A" or a "U" certificate.

Meeting the Critics

Mr. SALMON said they should do everything to enable them to reply to critics that they were doing all in their power to fulfil the requirements. If they showed a notice board at the entrance to the house indicating the certificates granted for the films being shown, and also fulfilled the obligation to screen the character of the certificate there could be no complaint.

Mr. M'LAUGHLIN urged the importance of this matter in relation to the admission of children.

The CHAIRMAN said they did not want any new legislation in Scotland on this matter if that could be avoided.

Charity Shows

It was mentioned that a new arrangement had been made by the renters in Glasgow in connection with charity shows for which they were asked to supply films.

Staff wages are now to be a first charge against receipts, and of the balance 90 per cent. goes to the charity and the remaining 10 per cent. to the C.E.A. Benevolent Fund. The arrangement does not apply to Glasgow's "Kinema Sunday."

"Morning Glory"

Lay Press Hail Hepburn's Performance as Inspired

"Morning Glory," the Radio Picture starring Katharine Hepburn, opened its pre-release run at the London Coliseum on Saturday.

This picture, which received exceptionally good reports when it was Trade shown last month, has also had a very fine reception at the hands of the lay Press. All have joined in the praise of Katharine Hepburn's performance.

A Genius

In fact, so unanimous has this praise been, it is no exaggeration to say that no star has ever received more lavish or eulogistic reviews—the word "genius" has frequently been used to describe the extraordinary ability of this girl.

The extraordinary wave of publicity which "Morning Glory" has floated into the Coliseum, backed up by the vigorous advertising campaign and the merits of "Morning Glory" itself, should keep business moving briskly at that house for some time to come.

Films for School Use

G-B Changes in Glasgow

Two Paisley Kinema Schemes

THE features essential to the making of a film for exhibition in the classroom were discussed by R. M. Allardyce, Director of Education in Glasgow, in an address last Wednesday (November 1) to the Scottish Educational Cinema Society.

Mr. Allardyce said they all realised that a very great part of education to-day was visual. The subject matter of the film, or its didactic content had, in the first place, to be suitable to the mental age and attainments of the class and had to bear some reasonable relation to the scheme of work on hand. Mere entertainment might be useful once in a while, but it would not take them far.

They did not require to-day a new directing force in the supply of classroom films in order to secure the fullest possible co-operation between those who produced the films and those who were going to use them as a teaching instrument. Their hope, said Mr. Allardyce, was in the new Film Institute, which was now at the commencement of its work.

G-B's Drive

Many changes have taken place at 77, Mitchell Street, Glasgow, where E. H. Barnett is up to the eyes in reorganisation of the combined staffs of Gaumont-Ideal and W. and F., which, of course, is now known as Gaumont-British Distributors, Ltd. Mr. Barnett is a well-known figure in Scottish renting circles, having been so long identified with the old Ideal Film Co., for whom he first came to Glasgow in 1919.

He was transferred to Bristol as branch manager in 1921, and in 1923 toured Australasia on behalf of Ideal, placing the first British films on the market there. On his return he was manager at Newcastle from 1925 until 1930, when he came back to Glasgow. At the beginning of this year he was appointed manager for W. and F., and now takes over the branch management of the new concern.

His outside representatives are also well known, and are E. Pyser, G. Keane, George Light, and James Sym. The telephone address is "Okafilms," Glasgow, and the telephone Central 2786.

Mr. Barnett was most enthusiastic over the new output which Gaumont-British Distributors are handling, and a big drive is being made in Scotland for the Gaumont Sound News. A sound wagon will be located in Glasgow, so that all Scottish events will be adequately and quickly covered from Glasgow.

Lodge Anima, Glasgow

The following office bearers of Lodge Anima, Glasgow, were appointed at the regular meeting on Friday:—

R.W.M., Bro. J. E. Reidford; Sub. Master, Bro. J. Wallace, P.M.; Senior Warden, Bro. J. M. Kissell, P.M.; Junior Warden, Bro. W. Carlas, P.M.; Secretary, Bro. E. Levitus, P.M.; Treasurer and Benevolent Fund Treasurer, Bro. W. Kempell, P.M.; Senior Deacon, Bro. H. Stuart, P.M.; Junior Deacon, Bro. D. Davidson, P.M.; Inner Guard, Bro. Adam Smith; Chaplain, Bro. W. Welsh, P.M.; Director of Cer., Bro. W. Shaw, P.M.; Architect, Bro. M. T. Levitus; Jeweller, Bro. W. C. Clark; Marshall, Bro. C. Beveridge; Bible Bearer, Bro. M. McLaren; Sword Bearer, Bro. U. E. Simson; Director of Music, Bro. W. Connell; Senior Steward, Bro. R. Weale; Junior Steward, Bro. J. F. Stevenson; P.G. Steward, Bro. W. Grant; Tyler, Bro. H. M. Langdon. They will be installed in office on Friday, December 1.

Tickets are now on sale for the joint dance of the Cinema Club and Lodge Anima, Glasgow, in Norwood House, on the evening of Friday, December 1.

Operators Meet

The third of the lectures to Glasgow operators arranged by Geo. Baker, of Waltham, was held in the Regent Picture House, Renfield Street, Glasgow, yesterday (Wednesday) at 10 a.m. J. B. J. Dunn, district manager, Western Electric Co., Glasgow, gave a very interesting description of the "Whys and Wherefores of Talkie Equipment."

Semi-Jubilee of St. James'

One of Glasgow's oldest halls, the St. James', Stirling Road, Townhead, celebrated its semi-jubilee on Tuesday, October 31. Glasgow's fourth cinema, the St. James', which has a seating capacity of under 500, has been going strong for the last 25 years

and is an established favourite in the district.

It was originally an assembly hall and was converted to a cinema by the father of James Hamilton, who is well known in the kinemas on Sinclair Drive, and also in Dunoon.

Film Society Meeting

On Sunday, November 5, the Glasgow Film Society, held its second meeting in Cranston's P.H. The programme is decidedly international, consisting of "The King's English"; a Russian film entitled "Pacific 231," and the Rene Clair "Quatorze Juillet."

A Norma Shearer Repertory Week is being held at Cranston's P.H., Renfield Street.

Building at Paisley

It is announced that yet another super kinema is to be built in Paisley. The plans of the new kinema will be presented at the local Dean of Guild Court as soon as possible, and it is expected that the new house—which will have a seating capacity of 2,000—will be ready next September.

Meanwhile, work is going ahead on the new Kelburne, which is under the control of Graham Morrison, from the Regal, Glasgow, and this hall, which seats close on 2,000, should open shortly. A. B. King will do the booking.

These two new supers bring the total number of kinemas in Paisley up to nine.

Two Staff Dances

The Glasgow staff of Metro-Goldwyn-Mayer are holding a dance on Friday evening, December 1, in the Rhul, Sauchiehall Street, Glasgow, while the A.B.C. staff dance will this year be held in the Grosvenor Restaurant on Thursday, December 14.

Managerial Change

W. Barnes, who has been with A.B.C. at Montrose, has been brought back to Glasgow to take over the management of the Rex Picture House, Riddrie, in place of Jack Stewart, who has, of course, gone to the Regal, Sauchiehall Street, Glasgow.

His many friends in the Trade are disturbed to learn of the severe illness of Ernie Collinson, manager of Green's Playhouse, Glasgow, and one of the best-known men in the Trade in Scotland. We hope he will make a speedy recovery.

War Heroine in Glasgow

Madame Marthe McKenna, on whose wartime experiences the film, "I Was a Spy" (G.B.) is based, was given a civic reception by the Lord Provost last week. She later visited the Picture House and New Cinerama, where the picture is being screened.

Films in Stirling Church

A series of winter kinema services will be started in Stirling Methodist Church on Sunday evening by the minister, the Rev. A. J. Scruby. A film depicting the life of David Livingstone will be the first screening shown.

Glasgow Trade Shows

Wardour Films is showing "Tarzan the Fearless" at the Regal on Thursday, November 16, at 10.45 a.m.

Five Paramount pictures are scheduled for Trade show at Green's Playhouse:—

Wednesday, November 8, "Golden Harvest"; Wednesday, November 15, "Too Much Harmony"; Friday, November 17, "The Fear Ship"; Wednesday, November 22, "The Big Executive"; Friday, November 24, Short Features.

Manager Marks, of Radio, will Trade show the following films.

Lionel Barrymore in "One Man's Journey," on Thursday, November 9; "Blind Adventure," on November 10, both of which will take place at La Scala; "Deluge" on November 16, at La Scala.

Mr. Gordon, of British Lion, announces the Trade show of "Love on Skis," at La Scala on November 14.

ONE WAY TALKIES Why Children Dislike Films

Addressing the Public Morality Council at their meeting held in London, the Rev. E. Penson Perkins, superintendent minister of the Wesleyan Central Hall, Birmingham, declared that talking films were not suitable for children.

"They prefer silent films," he said. "They don't like talkies, because they like to do the talking themselves. They do not like having to strain their ears to follow the story in a talking film."

OUR STAFF

By J. P. DAVIS



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3 Smash Hits
FROM

PARAMOUNT'S

THE NEW WEST
ANGEL



Two Big Money-makers

Maurice **CHEVALIER** in
THE WAY TO LOVE



WITH

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EDWARD EVERETT HORTON.

DIRECTED BY NORMAN TAUROG.

**OPENS AT THE
CARLTON TODAY**

LONDON TRADE PRESENTATION
TONIGHT (NOV. 9) 8.30 PM. CARLTON THEATRE
HAYMARKET

RELEASE
DATE **MAR. 12 1934**



trade shown this week!



Paramount proudly presents the Screen's startling NEW Personality
MAE WEST in I'M NO ANGEL
with CARY GRANT...Directed by WESLEY RUGGLES

**A SENSATIONAL SUCCESS AT THE
LONDON TRADE PRESENTATION!
WATCH FOR PROVINCIAL TRADE SHOW DATES**

*Come up and see
me sometime*

AN APRIL (1934) RELEASE

...another Paramount hit!
HELD for 2ND GREAT WEEK at the PLAZA

TOO MUCH HARMONY

"Tip-top popular
entertainment and
unusually safe bet
for showmen."
CINEMA

"Sparkling successor
to 'Big Broadcast'...
should go big at box-
offices everywhere."
RENTER

"With its excellent cast,
clever direction, music,
songs and wisecracking,
this is quite the snappiest
of recent croon epics."
EVENING STANDARD

"A grand picture
will appeal
to everyone."
SUNDAY REFEREE

"A really
bright enter-
tainment."
DAILY MIRROR

"Make a point of seeing
'Too Much Harmony'
one of the funniest back-
stage comedies ever pro-
duced, with some first-class
song and dance thrown in."
DAILY TELEGRAPH

WITH
BING CROSBY
AND **JACK OAKIE**
SKEETS GALLAGHER
JUDITH ALLEN · HARRY GREEN
LILYAN TASHMAN & NED SPARKS
DIRECTED BY EDWARD SUTHERLAND



AN APRIL (1934) RELEASE

November 9,

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Wendy Barrie, John Stuart, Peter Gawthorne and Anne Gray in *THE HOUSE OF TRENT*, which Butcher's will shortly Trade show. See story on page 42A

ONE BAD SHOW IN A YEAR

Birmingham's Clear Record ANNUAL LICENSING REVIEWED

"THE conduct of Birmingham kinemas has been good," said Ald. H. J. Sayer, chairman of the Public Entertainments Committee, at the annual licensing sessions on November 2.

In one case only, he continued, had it been necessary to object to the showing of a film.

At the same time, it was remarked that there was obviously still room for improvement. It was felt, however, that efforts of the British Board of Film Censors and the Film Censorship Consultative Committee would in course of time result in a raising of the standard of cinema entertainments.

"Considerable hopes are entertained that a definite advance will be brought about by the activities arising out of the utilisation of the profits from Sunday performances for encouraging the use and development of the cinematograph as a means of entertainment and instruction."

Model Regulations

Ald. Sayer referred to the new regulations to come into force on December 5, based on the model regulations suggested by the Home Office Consultative Committee. These include the necessity of all publicity matter bearing the category of the film and should not depict incidents not contained in the picture.

Complaint was made of the use of moving curtains obscuring the screen during the showing of the censors' certificate, and the warning was given that strong action would be taken in the event of any breach of the new conditions.

Inexperienced Relief

Another point remarked upon was "Some carelessness with regard to the notes of authority which are left with deputy managers when the licensees are absent." These notes must be clearly expressed or properly dated, added Ald. Sayer.

"It has been found that casual workers and temporary managers, especially on Sunday evenings, are not always conversant with the regulations. Exit gates have been partly closed before the public have left the buildings, and other irregularities have occurred. These inexperienced people should be fully instructed as to their duties, and special oversight must be exercised whenever they are employed."

All existing licences were renewed.

DIFFICULTIES BUT NO DILATORINESS

CROSS WORDS OVER DELAY IN NEW KINEMA SCHEME

Exception was taken at the Birmingham licensing sessions last week to an expression used by Ald. Sayer, the Chairman of the Committee, in reference to the delay in the scheme for a new cinema for Harry Reynolds in Coventry Road.

Replying to the application for an extension of time, the chairman interjected that the committee was very dissatisfied with the dilatory manner in which the matter was being dealt with, and they would now fix a time-limit. If the building was not commenced by May 31 next the approval would have to be withdrawn.

Mr. Cliff protested against the use of the word dilatory and appealed to the chairman to withdraw it. He stressed the fact that his clients had repeatedly furnished the authorities with details of the difficulties they had encountered. They stood high in local entertainment circles, and in this instance there was a sum of about £10,000 at stake.

Ald. Sayer: Can you justify two years and nothing done yet?

Mr. Cliff: I certainly can and have done.

Ald. Sayer: We thought you were ready to go on when the application was made two years ago.

Mr. Cliff: We have had difficulties but there has been no dilatoriness.

Ald. Sayer: Well, the delay has been unconcerned and as far as the justices are concerned it looks like that. We cannot allow the thing to go on indefinitely. Two years is out of the question.

A.B.P.C. BALL AT ALBERT HALL

CHATHAM FUNCTION FOR TRADE CHARITY

THE demand for tickets for the Albert Hall dance organised by the Associated British Pictures Corporation has been so heavy that there is no doubt but that the affair will prove one of the outstanding events of its kind ever held by the Trade.

The arrangements have had to be made on a mammoth scale to ensure the success of the evening. A massed orchestra of 100 performers and the Albert Hall organ will supplement the efforts of Billy Cotton's dance band, which is to supply the music for the dancers. At midnight a cabaret will be staged, to which many of the most prominent entertainers on the stage and screen will contribute. Competitions for valuable prizes and many other novelties are among the attractions promised for a 3s. 6d. ticket.

Chatham Ball for C.T.B.F.

There is a suggestion gaining support in Chatham and district for a dinner and ball organised by the Trade in aid of the Cinema Trade Benevolent Fund. The Mayors of the Medway towns—Chatham, Rochester and Gillingham—have tentatively promised support, and other notable residents are being approached.

The function will in all probability take place early in the New Year, when it is hoped to arrange for the presence of several influential members of the Trade.

Leicester C.E.A. Ball

The Leicester C.E.A. annual ball is to be held in the Leicester Palais de Danse on January 5. It is hoped that many well-known film stars will be present.

R.E.F., Ltd., Social

R.E.F.'s, Ltd., is likely to be resuscitated within the next few weeks. This is not a new renting or exhibiting company, but a small committee of Liverpool "renters, exhibitors, and friends" whose object it is to organise a hot-pot supper and smoking concert. Several prominent members of the Liverpool Trade are on this committee.

Capitol, Bolton, Dance

The annual dinner-dance of the Capitol Cinema, Bolton, held on Thursday, November 3, at the Empress Hall, was a great success. Many members of the Trade from Manchester were present, and entertained by the general manager, L. N. Rowley.

Wath Dance

The annual carnival dance promoted by the manager and staff of the Majestic Super-kinema, Wath, near Rotherham, was held at the Pavilion, Wath, on Friday evening, and as usual proved a big success. A considerable number of South Yorkshire movie men were included in the large company present.

BIG SHEFFIELD DANCE FOR BLIND KINEMA MUSICIAN

Sheffield kinemas, Sheffield musicians, the Sheffield Court of the Guild of British Kinema Projectionists and Technicians, and local dance band leaders all co-operated to make a success of the dance in aid of Alex Leitch, the Sheffield cinema drummer, who is permanently blind as a result of an operation.

The dance was held at the Cutlers' Hall, Sheffield, on Tuesday evening, and was attended by 1,000 and more persons. Five bands, in which there were a number of former kinema musicians, gave their services; Harold E. Bell and Billy Blake acted as organisers and the committee; chairman, Councillor Darro Foxon; treasurer, J. W. Weldon; hon. secretary, Wm. Bennett; assistant hon. secretary, Captain Harold Dring.

LIVERPOOL RENTERS' CLUB

Recently, there has been formed in Liverpool a Renters' Luncheon Club, a social organisation which meets fortnightly at lunch time. Plans are being discussed for a renters' dance in January and also arrangements for golf and billiards matches and other sports fixtures.

The object of the club is to give renters the opportunity of meeting each other under social conditions.

Strong Warning to Birmingham Exhibitors

JUSTICES DEMAND STRICT COMPLIANCE WITH SUNDAY OPENING CONDITIONS

Owners are Responsible, Not Managers

WHILE modifying Sunday opening conditions to permit managers, operators and other staff men to work every other Sunday, instead of on one Sunday in three, Birmingham City Justices at a meeting which followed the Annual Theatre Sessions, on November 2, issued a somewhat serious warning to local exhibitors.

"We are not altogether satisfied," said the Lord Mayor (Coun. H. E. Goodby), who announced the Justices' decisions, including refusal of the C.E.A. application for a reduction of the 10 per cent. contribution to charity. "We look to the exhibitors to carry out the conditions in the spirit as well as in the letter, and I throw out the hint that they must take more care in the future than in the past."

Irregularities Alleged

The Lord Mayor's verbal warning followed a statement by Ald. H. J. Sayer, chairman of the Public Entertainments Committee. "Apart from the character of the films shown," Ald. Sayer said, "the proceedings have been, on the whole, satisfactory. Irregularities have, however, occurred in some cases, and it should be understood that the experimental period having ended, the justices will require strict compliance with the terms of the Sunday opening permits."

Staff Rules

"Managers must not be found performing duties even for short periods on their off Sundays. Staffs must be adequate and properly supervised, and overcrowding must be avoided."

"A form of register has been agreed with the C.E.A., and the use of this will make for uniformity. Fire attendants should be properly nominated and, generally, the standard adopted on week-days will be required to be maintained on Sundays."

"There appears to be a mistaken idea that managers, although required to be away on Sundays, will be held responsible for irregularities in their business." This will not necessarily arise. Proceedings will be against the owners in the event of any infraction of the rules.

Selection of Programmes

"We are not altogether satisfied with the pictures which have been shown in some of the houses," Ald. Sayer continued. "The matter has been mentioned at a meeting of the joint committee of the Justices and the C.E.A. We have received an assurance that in future no film which has been placed in the horror class will be shown on Sunday, and we must ask that licensees will exercise care in the character of the films exhibited."

"It must be remembered that the permission to open on Sundays is limited by conditions, and any failure to keep within those conditions jeopardises the continuance of the permit, which can be withdrawn at any time and not necessarily at the annual renewal sessions."

The formal application for the renewal of Sunday opening licences was opposed by Donald Hurst, barrister, on behalf of the Christian Social Council.

Herbert Wilkison, solicitor, appeared for the local Court of the Projectionists' Guild. Arthur Ward, for the local branch of the C.E.A., said the exhibitors had done all in their power to make the Sunday entertainments healthy and elevating and properly conducted.

C.E.A. Guarantee

There were isolated cases of films being exhibited which the association would have disapproved of, but it was expected that every member would refrain from showing "horror" pictures. Whenever the association found that a member had booked a film which did not come within the meaning

of the clause and would sustain a loss if he did not show it, the association had gone so far as to guarantee him from its own funds against the loss. It had been mooted that steps might be taken to prevent any member who disregarded the clause remaining a member of the association.

Charity Contribution to Stand

Asking for a reduction from 10 to 7½ per cent. in the charity contribution, Mr. Ward said when the case for Sunday opening was put before the justices last, 12 months ago, it was stated that 85 per cent. of the takings went towards film renting, salaries, wages, and overhead charges, leaving only 15 per cent. to meet the general expenses and show a profit. Since then the cost of films had increased by 40 per cent. From the beginning of March to September kinemas in the Birmingham district had contributed £4,000 towards the fund and other charities, so that in 12 months the amount would be more than £8,000.

More British Films

Oscar Deutsch gave evidence, and drew a "Hear, hear" chorus from the justices when, in explaining the increased renting charges, he observed that fewer American films were coming into the country. He added that both American and English films were dearer.

Asked by Donald Hurst if he thought it necessary for all the kinemas in Birmingham to open on Sundays, Mr. Deutsch replied that they were certainly justified in opening. He believed that the 99,000 seats in the 81 kinemas were 90 per cent. full on Sunday nights.

"I have seen quite as bad plays as films," said Mr. Deutsch, in reply to Ald. Sir Percival Bower. Questioned about two films which were named, Mr. Deutsch said if all the opposition could cite was two films it was not a big percentage.

Mr. Hurst: "I mentioned these films because I submit they are two of the filthiest pictures ever shown."

They ought to consider whether the C.E.A. was in a position to see that the conditions were loyally carried out.

He had evidence, Mr. Hurst declared, which would show that in Birmingham, at the present time, films were being shown that were a disgrace to the city, not only with regard to Sunday performances, but week-days as well.

Mrs. Guy Rogers, wife of Canon Guy Rogers, Rector of Birmingham Parish Church, also spoke.

FILMS FOR CHRISTMAS

SPECIAL PICTURES FOR THE YOUNGSTERS

The super-abundance of "A" film subjects nowadays increases the difficulty of the exhibitor in arranging his Christmas shows for children.

For that reason most showmen who run special performances for youngsters during the Christmas holidays will welcome the pantomime and Christmas subjects offered by Equity British Films.

There are a number of five-reel subjects from which to select, and they include such attractive titles as "Little Red Riding Hood," "The Prince of Baghdad," "Where the Rainbow Ends," and "The Wedding of the Painted Doll."

In addition to these there are a host of shorter subjects, some of the titles of which are "The Night Before Christmas," "Fairyland," etc.; these are in two reels each.

Some of the titles of the one-reel subjects are "Madeleine's Christmas," "Robinson Crusoe," etc.

MOVIETONE NEWS EDITOR

B. B. SAVEALL APPOINTED

Brian B. Saveall has been appointed news editor of British Movietone News in succession to Keith Ayling, who, as announced in last week's *Kine*, has resigned.



A dramatic incident from *SENSATION HUNTERS*, starring Arline Judge and Preston Foster, which Pathe will shortly Trade show

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ROMANCE

New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
<i>Bed of Roses</i> (Radio)—American.	63 min. (A)	Constance Bennett, Joel McCrea, John Halliday.	Romantic drama, a colourful but rather hackneyed variation of the redemption theme, turned into sound popular entertainment by the glamour and artistry of Constance Bennett. Support adequate and technical work excellent.	Strong title, and star booking. Obvious box-office attraction, but unsuitable for children.
<i>Blind Adventure</i> (Radio)—American.	65 min. (U)	Robert Armstrong, Roland Young, Helen Mack.	Crook story with London atmosphere. Unconvincing plot well put over, with brisk action and humour.	Light dramatic attraction for popular halls. Moderate appeal to juveniles.
<i>Bowery, The</i> (United Artists)—American.	93 min. (A)	Wallace Beery, George Raft, Jackie Cooper.	Robust comedy drama, an exhilarating picture of life in the gay 'nineties, with the inimitable Wallace Beery in one of his greatest character roles. Story good, atmosphere excellent, and support first class.	Excellent general booking. A cast-iron box-office proposition. Hardly suitable for children.
<i>Deluge</i> (Radio)—American.	66 min. (A)	Peggy Shannon, Lola Wilson, Sidney Blackmer.	Striking spectacle of destruction of America by flood and earthquake. Sound romantic story of a popular order.	Excellent popular booking. Not suitable for children.
<i>Ever in My Heart</i> (Warner)—American.	69 min. (A)	Barbara Stanwyck, Otto Kruger, Ralph Bellamy.	Tender, romantic drama, exquisitely portrayed by leading players. Moving story, backed up by sound truth, and situations handled with fine, compelling restraint. Direction and atmosphere flawless.	Strong attraction for high class and feminine audiences. Unsuitable for children.
<i>For Love of You</i> (Sterling)—British.	70 min. (A)	Naunton Wayne, Arthur Riscoe, Franco Foresta.	Light, inconsequential comedy, with magnificent singing by Franco Foresta. Good comedy work by co-stars, and picturesque treatment.	Acceptable light entertainment for all classes. Should appeal to juveniles.
<i>Fortunate Fool, The</i> (A.B.F.D.)—British.	75 min. (A)	Hugh Wakefield, Joan Wyndham, Arthur Chesney.	Light, simple, romantic drama, competently portrayed, and spiced with pleasant comedy. Good atmosphere and adequate technical qualities.	Useful two-feature programme proposition for all classes. Safe for children.
<i>Golden Harvest</i> (Paramount)—American.	70 min. (A)	Richard Arlen, Chester Morris, Genevieve Tobin.	Human and arresting drama woven around the American wheat war. The story is a good one, and sound characterisation brings to light its forceful, dramatic arguments, and turns it into good entertainment.	Good entertainment for all classes. Suitable for children.
<i>I Adore You</i> (Warner)—British.	75 min. (U)	Margot Grahame, Harold French, Clifford Heatherley.	Bright, unassuming song and dance show, with resourceful team work, popular humour, good tunes, and effective dance ensembles.	Useful light entertainment for most audiences. Should appeal to juveniles.
<i>I'm No Angel</i> (Paramount)—American.	86 min. (A)	Mae West, Cary Grant, Gregory Ratoff.	Hard-boiled romantic comedy put over by the brilliance of Mae West, whose wicked wit and powerful personality are an entertainment in themselves. The treatment is bright and the presentation excellent.	Excellent entertainment for other than family audiences. Definitely unsuitable for children.
<i>Kennel Murder Case, The</i> (Warner)—American.	75 min. (A)	William Powell, Mary Astor, Ralph Morgan.	Ingenious Van Dyne murder mystery drama, with a good story and thrilling situations. Polished performance by star, clever support and shrewd treatment.	Very good general booking. Safe for youngsters.
<i>La Matrielle</i> (Film Society)—French.	91 min. (A)	Madeline Renaud, Mady Berry.	Human and dramatic theme, dealing with maternal love and childhood. Brilliant acting and strong emotional qualities.	Excellent entertainment. Not suitable for children.
<i>Man from Monterey, The</i> (Warner)—American.	58 min. (U)	John Wayne, Ruth Hall.	Spirited period Western, treated in the spirit of burlesque. Rousing action, good thrills, bright comedy, and pleasing romantic interest.	Good second feature for industrial audiences and youngsters.
<i>One Man's Journey</i> (Radio)—American.	72 min. (A)	Lionel Barrymore, May Robson, Dorothy Jordan.	Biographical drama, rich in humour and feminine appeal, and powerful and compelling in its lesson. Magnificent performance by star, sincere support, and understanding direction.	Very good general and star booking, with a particular appeal to women. Should prove safe for juvenile consumption.
<i>Red, The</i> (Radio)—British.	58 min. (A)	Russell Thorndike, Elliot Makeham, Judy Gunn.	Popular crime story, with a surprising climax. Competent direction and good work by cast.	Acceptable two-feature booking for the masses. Juvenile appeal slight.
<i>Saturday's Millions</i> (Universal)—American.	75 min. (U)	Robert Young, Leila Hyams, Andy Devine.	American football drama, approached from popular and entertaining angles. Good story, capable acting, and resourceful treatment.	Good two-feature programme booking for the masses and youngsters.

* A British Picture.

REVIEWS FOR SHOWMEN

Ever in my Heart

Warner. American (A). Directed by Archie Mayo. Featuring Barbara Stanwyck, Otto Kruger and Ralph Bellamy. 6,245 feet. Release date not fixed.

THIS drama of an enduring love, a stern object-lesson in the futility of war and its accompanying racial hatred, is backed up by a great deal of poignant truth. Its story expresses delicate sentiments that should appeal to women-folk, and many of the situations are genuinely moving.

The subject is, of course, a trifle melancholy, but the tenderness and sincerity of the major characterisation nevertheless enables it to build up wide appeal and enter into the box-office category. Strong feminine and general attraction, one that lends itself to serious exploitation.

Story.—Mary Archer marries Hugo, a young German professor, much to the unhappy surprise of her proud American family. Following the birth of a son, Hugo becomes a naturalised American, but the subsequent death of their boy mars their happiness, and the declaration of war completes their misfortune.

The American hatred of the Germans is so strong that Mary is forced to return to her own family and Hugo to his own country. Later they meet on war service in France, and Mary learns that Hugo is a spy. Her love for him, however, endures, and rather than they should be separated again she takes his life, and then her own.

Acting.—Barbara Stanwyck and Otto Kruger play the principal parts with exquisite understanding and tenderness, and are faithful in their depiction of that love that transcends national barriers. The supporting rôles are not of great importance, but Ralph Bellamy, Ruth Donnelly and Frank Albertson are worthy of mention.

Production.—Like all great love stories this one is wrapped in tragedy, but the concession to unhappy convention justifies itself, for equal power and appeal are vested in the by-play, the fine balance of the drama giving it great emotional sweep. The unhappy plight of the German-American who finds himself ostracised by both nations on the outbreak of war, and the loyalty of his wife, are productive of poignant drama, the reality of which is more powerful in its message than the pamphlet.

Perfect characterisation enables the issue to be retained in compelling perspective, and the ending, although an unhappy one, offers the only way out if the purpose of the play be preserved. The seriousness of the film should be no handicap to box-office success, for its sentiments and truth are eternal.

Settings and Photography.—The blossoming of the romance takes place in a peaceful pre-war atmosphere, while the growing hatred of the Americans for the Germans, following the declaration of war, is depicted in terms that will be vividly appreciated here. The actual war scenes are a trifle fantastic, but nevertheless serve their purpose. Lighting and photography are very good.

Points of Appeal.—Poignant story, careful and moving interpretation by leading players, fine sentiment, intelligent propaganda, and restrained but understanding treatment.

Saturday's Millions

Universal. American (U). Directed by Edward Sedgwick. Featuring Robert Young, Leila Hyams and Andy Devine. 6,806 feet. Release date not fixed.

AMERICAN football drama, a trifle protracted in development, but nevertheless thoroughly entertaining. The football detail is fortunately only included at the finish, and is sufficiently understandable to furnish the necessary suspense, the rest of the footage being confined to homely, play prominent parts.

The individual acting is competent, and the production

work well up to standard. Good two-feature programme booking for the masses.

Story.—Jim Fowler, a successful young college footballer, thinks more of what he can get out of the game than the game itself, and suffers from colossal conceit. He eventually gets caught in the meshes of a crook, and injures his wrist while fighting his way out. He insists upon playing in a big game, however, and the sympathy he receives from his fiancée, Joan Chandler, and his friends when he unluckily loses the match after putting up a big fight, finally convinces him that there is more in life than money.

Acting.—Robert Young interprets the principal character cleverly and succeeds in gaining some measure of sympathy. Leila Hyams is a pretty heroine, Andy Devine contributes bright comedy, and Grant Mitchell and Richard Tucker amplify the manly sentiment in prominent supporting rôles.

Production.—American football just provides the exciting background of the drama, the moral of the story rising above the limitations of sport. The theme is allowed to work itself out logically, and the by-play provides the necessary diversification, at the same time making sure that the point of the modern parable is thrust firmly home.

All the principal players contribute generously to the success of the entertainment, and convincing atmosphere and detail give it vigour and life.

Settings and Photography.—Every stage of the drama is accompanied by shrewd touches, while the culminating football scene makes a welcome deviation from the obvious. Lighting and photography are good.

Points of Appeal.—Popular subject, convincing and vigorous interpretation, sound moral, smart humour, pleasing romance, spacious presentation.

Bed of Roses

Radio. American (A). Directed by Gregory La Cava. Featuring Constance Bennett, Joel McCrea and John Halliday. 5,747 feet. Released March 26, 1934.

ROMANTIC drama, a colourful, but rather hackneyed variation of the redemption theme, heroically saved from the realms of mediocrity by the artistry and personality of Constance Bennett, who stubbornly refuses to be handicapped by the paucity of the material.

The glamour of her portrayal, supported by an admirable low comedy study by Pert Kelton, plus the atmosphere of shining contrasts provide meat and sweets for the masses, and bring to light sentiments calculated to appeal to the woman patron, ensuring box-office recognition. Strong title and star booking.

Story.—Lorry Evans decides, after a course in a reformatory, to exploit her wits as well as her natural assets, in order to procure a living. She robs a drunk while journeying to New Orleans, but has to jump in the river to evade arrest. She is picked up by Dan, owner of a cotton barge, but leaves abruptly on reaching her destination.

She then tricks Paige, a wealthy publisher, into providing her with a luxurious flat, but suddenly yearns for the comfort and respectability of matrimony. Dan is her inspiration, but she feels that she is unworthy of his love. Her girl friend, Minnie, however, finds the opening, Dan seizes it, and he and Lorry eventually sail away to happiness on the barge.

Acting.—Constance Bennett is called upon to run the familiar gamut as Lorry, refusing, nevertheless, to be bound by conventionality. The rôle is an artificial one, but she fans it into life by her artistry, glamour, and undoubted flair for character drawing. The part does not elicit much sympathy, but she wins all that is going.

Pert Kelton is a real discovery as Minnie, and conceals the rather sordid character of the entertainment with a

ceaseless barrage of wise-cracks. Joel McCrea and John Halliday are adequate as Dan and Paige respectively, neither of whom find their abilities taxed.

Production.—No fresh light is shed on this hackneyed tale of a girl who eventually finds honest love preferable to guilty splendour, but the obvious is made entertaining through the cleverness of Constance Bennett, whose part may, but performance won't, disappoint her fans. Added to this are the liveliness of the comedy and the evergreen character of the romantic sentiments.

The producer makes every concession to convention, yet never allows the picture to bore. The narrative always retains the power, and glamour of popular fiction and relies for its showy entertainment in its cunning appeal to the gallery.

Settings and Photography.—The homeliness of honest love and the elegance of easy virtue, are clearly illustrated by the scenes on the barge and in the luxurious flat, and the contrast helps to magnify the moral of the redemption theme upon which the play is based. Lighting and photography are excellent.

Points of Appeal.—Title, name, and clever acting of star, threadbare but popular story, great comedy, popular romantic sentiment, and colourful atmosphere.

Poil de Carotte

British Lion. French (no certificate). Directed by Julien Duvivier. Featuring Robert Lynen. 9,000 feet approx. Release date not fixed.

AN exceptionally fine and moving study of a misunderstood child based on the famous novel by Jules Renard. It is notable not only for its sensitive portrayals and the acting of a young boy, Robert Lynen, but for its sound psychological insight into a child's mentality.

The French version is well and not too profusely subtitled, so that it is perfectly intelligible to any audience—its child interest is universally appealing, especially to women.

Story.—Poil de Carotte—"Ginger"—was the youngest son of an elderly couple. His mother treats him as a nuisance, and his father ignores his existence. The former devotes all her love on her worthless first son and her daughter. Other people in the village, however, realise the boy's position and try to be kind to him.

Finally the maidservant opens his father's eyes to the boy's pitiful condition, but even then the father cannot realise quite what lack of affection means to his son until his emotions are awakened when the boy attempts suicide.

Acting.—Robert Lynen is a distinct "find." He plays the very difficult rôle with a boyish enthusiasm that is irresistible. His moods are most convincing, and he makes a pathetic figure of the forlorn little child. It is a study that is certainly outstanding in the year's performances.

Production.—It is impossible in the brief synopsis given above to do justice to the charm and strongly dramatic force of the plot; it is so essentially reliant on detail work and small issues which have a bearing on the child's life.

Direction is extremely good and presents a faithful atmosphere of French village life and the beauties of the countryside.

Settings and Photography.—The settings are convincingly rural, and the camera work is exceptionally fine in quality, angle and expressiveness.

Points of Appeal.—A story of a child which cannot fail to attract and move any audience. The acting throughout, and especially that of the juvenile lead, constitutes a strong appeal, while the production generally is noteworthy. Not suitable for juveniles owing to the suicide motif.

The Man from Monterey

Warner. American (U). Directed by Mack V. Wright. Featuring John Wayne, Ruth Hall and Duke. 5,205 feet. Release date not fixed.

A SPIRITED period Western, tongue-in-the-cheek stuff, put over at a speed which hides its naivete. The romantic interludes are popular, the daring of the hero is depicted in the most glowing colours, while the repeated conflicts with the villain of the piece are staged with a riotous gusto which amounts to slapstick. Refreshing entertainment. Good second-feature fare for industrial audiences and youngsters.

Story.—John Holmes, a young American army officer, is sent by the government to California to persuade Don Jose Castanares, a stubborn but important land owner, to register his property under a new act. Gonzales, a neighbour posing as Don Jose's friend, tries to dissuade him so that he can jump in and claim his property, but Holmes soon puts paid to the dastardly scheme, sees that Don Jose signs on the dotted line in the nick of time, and incidentally does himself a good turn by marrying Don Jose's beautiful daughter, Dolores.

Acting.—John Wayne is physically equipped for the rôle of Holmes, and does all that is expected of the outdoor hero. Ruth Hall is an attractive Dolores, Donald Reed is a good villain, and bright comedy comes from Luis Alberni.

Production.—This film, which has the action and background of a Western, and the knockabout interludes of pantomime, should not be taken seriously. Provided that it is accepted in the true spirit, and this offers no difficulty, it furnishes good thrills and good laughs, and has all the attributes of healthy and popular supporting fare.

Settings and Photography.—The outdoor settings are particularly spacious, while the interiors are picturesque and faithful to period, both backgrounds furnishing the exact setting for the rollicking moods of the simple play. Lighting and photography are very good.

Points of Appeal.—Carefree story, rousing interpretation, robust team work, thick-ear thrills, and breezy comedy.

One Man's Journey

Radio. American (A). Directed by John Robertson. Featuring Lionel Barrymore, May Robson and Dorothy Jordan. 6,431 feet. Released April 9, 1934.

BIOGRAPHICAL drama, set in a narrow small-town atmosphere, which owes its quiet, undisturbed strength and powerful lesson to the brilliant acting of Lionel Barrymore. He builds up interest with snowball effect in the principal rôle, and brings the warmth of real humanity to every situation, be it serious drama or quaint comedy.

The sincerity of the supporting portrayals helps to keep the object of the fine story clearly in view, and flawless atmosphere completes the moving illusion. Very good general and star booking, one with immense feminine appeal.

Story.—Doctor Eli Watt returns to his small home-town practice following the tragic death of his young wife. Sarah Twiddle, an old spinster friend, insists upon taking care of him and his small son, Jimmy, and he later brings into his home a baby girl whose father refuses to have anything to do with her because she has cost her mother her life.

As the years roll by, Eli sees Jimmy qualify as a doctor, and Letty, the baby now grown to womanhood, married in spite of the opposition of her fiancé's father, but his care for others keeps him poor and delays his own advancement. Final recognition, however, comes to him when, by understating methods unknown to the experts and the text-book, he saves the life of Letty, who, through domestic unrest, has lost the will to live.

Acting.—The genius of Lionel Barrymore lies in his ability to live the part completely he is called upon to portray. As Eli Watt he brings a fine character to life, and never suggests for a moment that he is acting. A great performance this, one to make any film worth while.

May Robson makes a clever and powerful foil as Sarah Twiddle, and Dorothy Jordan, Joel McCrea and Frances Dee, the younger players, act with deep sincerity.

Production.—This drama goes to show that the real servant of humanity can expect no reward other than the satisfaction of seeing the fruits of his endeavours reflected in the happiness of his friends. From pecuniary standards he is an utter failure. This lesson is told in fine dramatic form through the brilliance of Barrymore and the cleverness of the story.

If ever a picture had feminine appeal, this has.

Settings and Photography.—The small-town atmosphere is effectively promoted, while the detail, lighting and photography leave no grounds for complaint.

Points of Appeal.—Inspiring tender story, superb portrayal by star, fine sentiments, human drama, pleasing comedy, excellent atmosphere and first-class support.

The Roof

Radio. British (A). Directed by George A. Cooper. Featuring Russell Thorndike, Eliot Makeham and Judy Gunn. 5,223 feet. Released April 9, 1934.

A POPULAR crime story, put over by a competent cast, which develops to a dramatic and surprising climax. The pre-war opening atmosphere is well caught and refreshing, and later gives place to a present-day setting. Acceptable two-feature programme booking for the masses.

Story.—James Renton is handed a box of jewels to be held in trust for the son of his friend, Otto Bemberg, who thus foils the plans of Clive Bristow, a jewel thief. Renton places the jewels, together with an inventory and a list of questions to identify the owner, in the keeping of Rutherford, his lawyer.

Many years later Renton is found murdered, and shortly afterwards a claimant appears. Tony Freyne, Renton's friend, finds that he is an impostor, and this clue leads to Bristow, who admits robbing Renton of the duplicate identification papers, but denies the murder, which is eventually traced to the lawyer who committed the crime to cover defalcations.

Acting.—Competent playing by the lengthy cast contributes largely to the success of the picture, but outstanding work comes from Russell Thorndike as Bristow, George Zucco as Renton, and Eliot Makeham as Rutherford. The slight feminine rôles are capably undertaken by Judy Gunn and Barbara Everest.

Production.—Overlooking the coincidences inseparable from this type of crime plot, competent direction has obtained

good entertainment and sent the story along with an easy swing from its pre-war opening to the present-day climax. The unexpected twist is a good feature of the closing stages, but brisker action in some scenes would have effected an improvement, and the cockney accent of a police inspector strikes a jarring note.

Settings and Photography.—Action is confined to interior settings, but these are varied and cover home, shop, office, and club scenes. They are well lighted and photographed.

Points of Appeal.—Popular crime theme, slight sentiment, dramatic and unexpected climax. Strong and capable cast.

For Love of You

Sterling. British (U). Directed by Carmine Gallone. Featuring Arthur Riscoe, Nauntun Wayne and Franco Foresta. 6,900 feet. Release date not fixed.

FARICAL comedy with music, a light, spirited sequel to "Going Gay," which has very little in the way of story values, but is carried pleasantly along by the delightful singing of Franco Foresta, a tenor with a pleasing personality and rich voice, and the artless, care-free fooling of Arthur Riscoe and Nauntun Wayne. The harmless fun is set in a picturesque and delightful Venetian atmosphere, the colour and rhythm of the carnival scenes adding to the disarming airiness of the entertainment. Acceptable light booking.

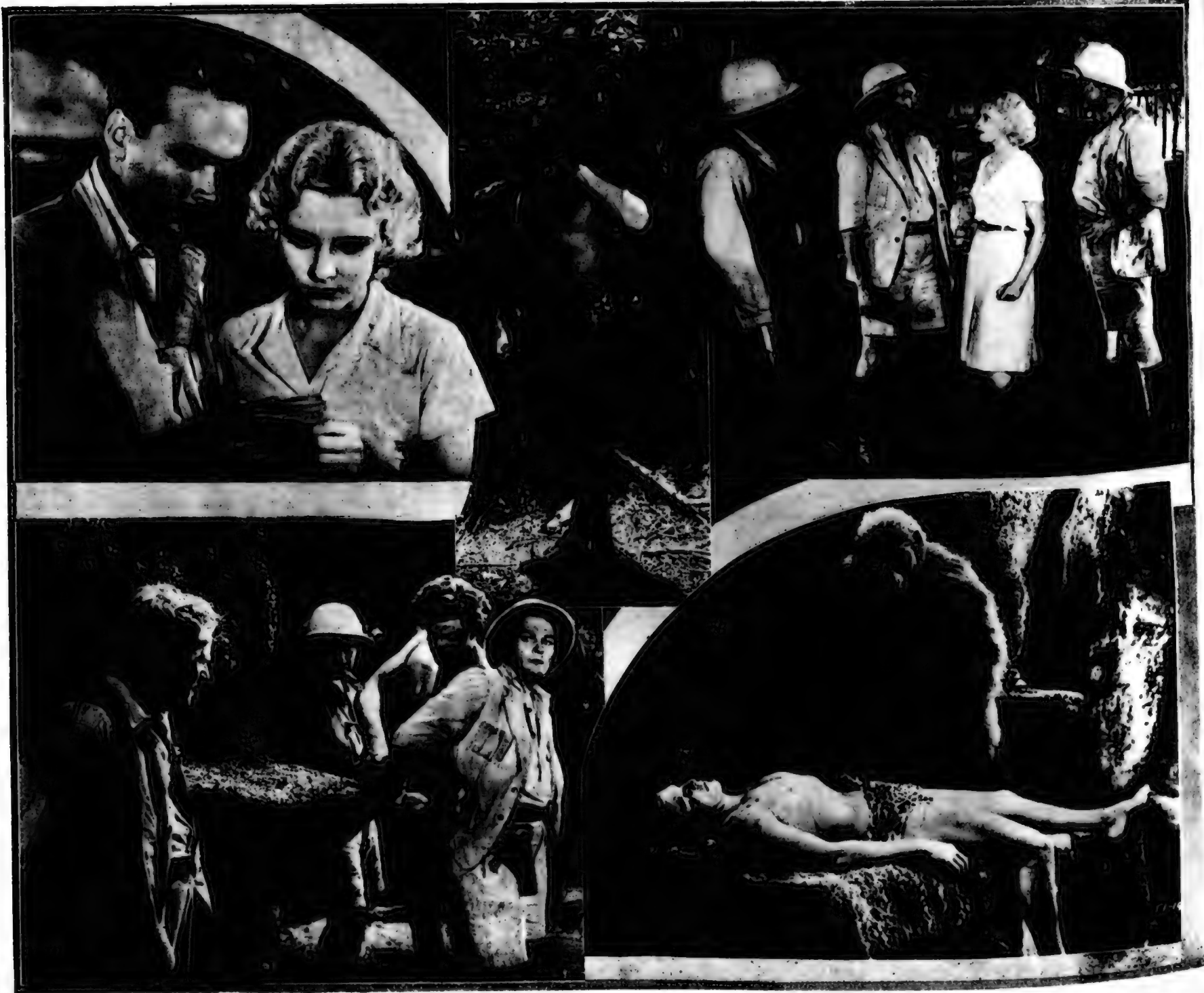
Story.—Jack and Jim, staunch friends, occupy a room next to Carlo Salvatore, a jealous, temperamental singer, and his attractive wife, Diana. Jack desires to court Diana, who is apparently unhappy, and succeeds with the aid of Jim. Carlo, however, learns of his assignation with Diana and threatens to kill him. Jim's time is then occupied in staying Carlo's wrath, and he finally succeeds, although hindered by the misguided efforts of Jim, by finally convincing Carlo that Diana still loves him.

Acting.—Arthur Riscoe and Nauntun Wayne are not too generously supplied with material, but they are resourceful enough to survive the handicap and bring plenty of clean, honest humour to the development. Diana Napier is an attractive Diana, and Pearl Osgood contributes an amusing character study. It is Franco Foresta, however, who holds the picture together with his magnificent singing and sound portrayal.

Production.—Although gay and pleasantly entertaining, the picture is often in danger of falling between two stools. The singing of Franco Foresta is so good that the comedy at times is an intrusion, while, on the other hand, the singing is occasionally out of harmony with the comedy. Still, if cohesion and balance are not too successfully preserved, there is no denying the fact that there are elements in the entertainment to appeal to all classes. The Venetian atmosphere admirably fits the mood of the play, and the brilliant carnival scenes make a superb setting.

Settings and Photography.—The camera work is exceptionally good, the composition of the canal sequences being perfect; the detail is authentic, and the theme song has the merit of real melody.

Points of Appeal.—Bright inconsequential story, disarming treatment, popular comedy, good team work, magnificent singing by new star, and gay and colourful atmosphere.



Euster Crabbe in the new and amazing Edgar Rice Burroughs picture **TARZAN THE FEARLESS**, which Wardour is showing this (Thursday) afternoon at the Phoenix. Jacquelin Wells and Edward Woods are the chief artistes in the strong supporting cast

Deluge

Radio. American (A). Directed by Felix E. Feist. Featuring Peggy Shannon, Sidney Blackmer and Lois Wilson. 6,044 feet. Released April 2, 1934.

STRIKING spectacular sequences of the destruction of America by flood, fire and earthquake are the highlight of this novel picture, which is bound to prove extremely popular.

The actual story by S. Fowler Wright does not quite pull its weight with the strength of the brilliant spectacle, but it has plenty of extraordinarily exciting moments, romantic interest, and well-devised situations.

Story.—The meteorological offices in New York are puzzled. Strange weather conditions, followed by an eclipse of the sun, presage disaster. It takes the form of flood and earthquake shaking the world.

A few survivors are left. There is a settlement which has expelled its unruly element; a lawyer, Martin, who believes he has lost his wife and children and is living solitary in a shack; Jephson, a tough, in another shack with his partner, and Claire, a young woman who seeks shelter with Jephson.

The pair quarrel over her, and she runs away, followed by Jephson, who kills his partner. She finds Martin, and is looked after by him, but Jephson is on her trail and joins up with the expelled settlers. Helen gives herself to Martin, and then they have to fight the Jephson gang. In the nick of time they are rescued by the settlers, who are out to exterminate the bad element. On arrival at the new "town" Martin finds his wife and children. The situation is too much for Helen and she commits suicide.

Acting.—Generally sound, but not outstanding. Peggy Shannon is quite effective as Claire, and Lois Wilson fair as Helen. Sidney Blackmer is rather stilted as Martin, but Fred Kohler certainly makes a dyed-in-the-wool villain.

Production.—The opening is most impressive and shows with a wealth of detail the gradual spread of the panic. Then followed by spectacle on the grand scale exceedingly well done and exceptionally thrilling.

In fact, so good is it that the story that follows is apt to lose force by following a terrific climax which involves the flooding of America.

Still, there are many exciting moments in the struggle for existence which follows, and these, too, are well directed and convincingly set.

Settings and Photography.—Excellent camera work and technical skill mark the destruction sequences, which are very vivid and realistic. Later scenes of the wrecked country are also good.

Points of Appeal.—The ambitious spectacular effects are a sure attraction, and the story has a romantic pull which will undoubtedly appeal strongly to all audiences.

The Kennel Murder Case

Warner. American (A). Directed by Michael Curtiz. Featuring William Powell, Mary Astor and Ralph Morgan. 6,664 feet. Release date not fixed.

AN ingenious Van Dine murder mystery drama which easily fulfils its object, that of keeping the audience on tenterhooks until the last foot. The construction of the story is neat, and its baffling complications are handled with skill by a strong cast with box-office names and turn into arresting and popular entertainment. Very good general booking.

Story.—Mystery surrounds the death of Archer Coe, a wealthy sportsman with many enemies. The police at first suspect suicide, but a closer examination by the famous detective, Philo Vance, discloses the fact that the victim had been murdered. Many suspects are closely watched, but just as Vance is convinced that Archer's brother, Brisbane, is his murderer, Brisbane is himself found murdered. Further investigation is then necessary, and suspicion points to seven people, the real culprit being found by a clever ruse.

Acting.—William Powell is so polished and at ease as Vance that his smooth portrayal brings conviction to the fantastic story. The supporting honours are equally shared by Mary Astor, Eugene Palette, Ralph Morgan, Helen Vincent and Arthur Hohl, all of whom draw clever character.

Production.—The story is so cleverly written and the balance between the suspects so skillfully preserved that it is utterly impossible to mark out the identity of the murderer before the end, consequently one's interest is never allowed to relax. The baffling complications follow at breathless speed and suspense grows in cunning ratio with the development, every situation carrying greater suspense and surprise than the last. The good job of work completed by a strong cast, plus excellent detail.

Settings and Photography.—The story is not confined to interiors but covers a great deal of interesting ceremony, resulting in flawless atmosphere. Lighting and photography are very good.

Points of Appeal.—Fascinating subject, clever story, holding drama, thrills, and bright humour and an excellent characterisation.

I'm No Angel

Paramount. American (A). Directed by Wesley Ruggles. Featuring Mar West, Cary Grant and Gregory Ratoff. 7,773 feet. Released April, 1934.

HARD-BOILED romantic comedy, rampant with sex, carried along by the robust, hearty humour of Mae West, the buxom blonde with the inviting smile and wicked drawl. She gives the picture all she's got—she's got plenty—and rides roughshod over delicate ground with devastating bravado and daring.

Staging is excellent, and there is a strong supporting cast, but such is the artistry, vigour and fascination of the star that the entertainment is always focussed due West. Following swiftly in the wake of "She Done Him Wrong," this film should have no difficulty in shaking up the box-office, but it is no soft diet for babes and sucklings.

Story.—Tira, a circus performer, divides her time between taming lions and teaching men to eat out of her hands. Bill Barton, the proprietor, persuades her to feature a hazardous stunt, that of putting her head in a lion's mouth. It catches on and she becomes a furore in New York. A wealthy youth, already engaged, lavishes many presents on her, and when the pace becomes too hot his family persuades Jack Clayton, a friend, to intervene.

He approaches Tira, and is immediately caught in her inviting meshes. She falls genuinely in love with him, and a marriage is arranged. Following this, Barton, who is afraid of her leaving the circus, persuades Slick, a crook, to compromise her. He does, and Clayton breaks their engagement. Tira then starts breach of promise proceedings and acts as her own counsel. She wins, Clayton willingly pays up, and then sets about retrieving her love.

Acting.—Mae West employs methods all her own as Tira, and certainly knows how to put over her inimitable brand of hearty comedy. She can be accused of coarseness and vulgarity, but never of not knowing her art or public. Her every gesture, look and word has meaning, cleverly employed to amplify her hard-boiled humanity and humour.

Cary Grant, Edward Arnold, Ralph Harolde and Gregory Ratoff contribute good support, but are mere puppets in the hands of the star.

Production.—The story is conventional, but with Mae West putting over her gold-digging act it acquires new and vigorous interests. The opening circus scenes, although dubbed, are thrilling and establish the toughness of the central character, and the rest of the situations are devised to enable her to score hilarious points with her ripe sayings and gestures. The trial scene is a great piece of work, and here we see Mae at her best, firmly established as the screen's Marie Lloyd.

Settings and Photography.—The circus scenes, apartment interiors, and court sequences give variation to the background and provide merry playgrounds for the star. Lighting and photography are excellent.

Points of Appeal.—The star, her extraordinary versatility, pungent dialogue, hearty quips, mellow humour, hard-boiled love interest, and robust treatment.

I Adore You

Warner. British (U). Directed by George King. Featuring Margot Grahame, Harold French and Clifford Heatherley. 6,799 feet. Release date not fixed.

A BRIGHT, unassuming song and dance show, a cheeky challenge to the type of entertainment at which the Americans are so adept, slight in story values, but bolstered up by spirited back-studio detail in which satire and showmanship play a prominent part.

The principal players thoroughly enter into the free-and-easy spirit of the entertainment, novel ideas are introduced into the dance ensembles that decorate the development, and the original numbers are interpreted by Carol Gibbons and his Savoy Orpheans Band. Useful light entertainment for the masses and popular audiences.

Story.—Norman Young, a wealthy youth, falls violently in love with Margot Grahame, a film star, and when she rejects him he decides to gain financial control over the Colossal Film Company, to which she is under contract. He makes an appointment to meet Louis B. Koenig, the managing director, but a character actor of the same name is mistaken for him and fêted and shown round the studio in his stead. However, the error is soon rectified, he gains control, and his first dividend is Margot, who at last promises to be his wife.

Acting.—Margot Grahame plays the glamorous Margot with a sense of comedy and has no difficulty with the song numbers. Harold French is good as the timid Norman, O. B. Clarence is excellent as the other Mr. Young, Clifford Heatherley draws amusing character as the pompous managing director, and there is useful talent in support.

Production.—The tour of the other Mr. Young around the studio at a period when a song and dance film is in the process of making provides the excuse for introducing the leg show, the journey being marked with bright satirical touches.

Production is adequate, if not elaborate, and good rhythm is maintained throughout. The picture makes no attempt to compete with America, but is all the better for being content to present this popular type of entertainment from an essentially English angle.

Settings and Photography.—The film studio atmosphere is authentic, novelty and ingenuity are displayed in the staging of the dance numbers, the duets are tuneful, and Georgie Harris puts over a peppy song number. Lighting and photography are particularly good.

Points of Appeal.—Popular character of the entertainment, spirited and effective presentation, good team work, and good tunes.

Golden Harvest

Paramount. American (A). Directed by Ralph Murphy. Featuring Richard Arlen, Chester Morris and Genevieve Tobin. 6,356 feet. Release date not fixed.

THE American wheat war is the theme, and the two sides of the subject are approached with dramatic ingenuity, the parallel stories merging into arresting and unusual drama. Detail is authentic and interesting, and such is the soundness of the acting that every point is made abundantly clear, thrust home, and made the object of strong situations. Technicalities are avoided, the film making good honest entertainment for all classes.

Story.—Martin, a successful farmer, has two sons, Walt and Chris. Walt decides to follow in his father's footsteps, but Chris is more ambitious and goes to Chicago to play the wheat market. His knowledge of farming enables him to speculate successfully and make a fortune, but such are economic conditions at home that Walt finds it difficult to make ends meet at home and support his wife and two children.

Chris visits him with his fiancée, Cynthia, and fierce arguments between him and Walt finally result in an understanding. In order to raise the price of wheat Walt leads a strike, and Chris takes advantage of the situation to buy heavily. Walt, however, cannot preserve unity, and the end of the strike sees Chris's ruin. The outcome of his loyalty, through refusing to sell, however, results in a better relationship being established between the farmer and the buyer.

Acting.—Richard Arlen and Chester Morris play Walt and Chris respectively, and the contrast in types and outlook gives point to the drama and entertainment to the topical theme. Genevieve Tobin, Roscoe Ates, Julie Hayden and Elizabeth Patterson contribute clever supporting studies and colour the detail.

Production.—The differences of opinion that lie between the farmers who grow the wheat and the speculators who find a market for it are approached from interesting angles, both of which avoid technicalities and propaganda. The views of the two brothers represent the arguments, all of which are spun into good entertainment.

The detail and atmosphere are authentic, and the by-play is both humorous and entertaining. Here is something a little different that will appeal to all classes.

Settings and Photography.—The farming sequences are impressive, while the intimate scenes of the Chicago Wheat Exchange are as thrilling as they are illuminating. Lighting and photography are excellent.

Points of Appeal.—Strong, unusual story, topical theme, excellent characterisation, imaginative treatment, human angles, and illuminating detail.

The Fortunate Fool

A.B.F.D. British (A). Directed by Norman Walker. Featuring Hugh Wakefield, Joan Wyndham and Arthur Chesney. 6,700 feet. Release date not fixed.

COMEDY drama, a simple intriguing quixotic tale of a novelist who goes to the Embankment for copy and finds romance. Hugh Wakefield and Arthur Chesney are the backbone of the entertainment, and keep things bright by the cleverness of their character drawing. The atmosphere is good, tasteful interiors, and convincing exteriors adding to the quiet pleasures of the film. Acceptable two-feature programme booking for all classes.

Story.—John Falconer, author and philanthropist, visits the Embankment for material, and returns with two guests, an attractive typist down on her luck, and Batty, an incorrigible thief. The presence of Helen in his house eventually causes him some embarrassment, and his jealous fiancée tries to pin the theft of a miniature on to her. A ruse, however, results in Batty clearing Helen's name, and

Falconer finds in her an inspiration which he cannot afford to lose.

Acting.—Hugh Wakefield is delightful as the asinine philanthropist, and knows exactly how to extract a full quota of entertainment from every situation. Arthur Chesney is immense as the incorrigible Batty, Joan Wyndham is a restrained and appealing Helen, and Jack Raine, Elizabeth Jenks, Sara Allgood, and Bobbie Comber take good care of the supporting rôles.

Production.—The tempo of this picture is a trifle slow, the early action is impeded by too much talk, but once the object of the theme is established things work swiftly to an exciting, humorous and satisfactory climax. The comedy is tempered with refreshing sentiment, and many of the situations are graced by the human touch. The entertainment hardly comes within the first feature category, but it offers inviting and acceptable support.

Settings and Photography.—The Embankment scenes are convincing, the interiors are tasteful and homely, while a chase at the finish is timed with dramatic accuracy.

Points of Appeal.—Refreshing theme, attractive major characterisation, human angles, pleasing comedy, and good atmosphere.

The Bowery

United Artists. American (A). Directed by Raoul Walsh. Featuring Wallace Beery, George Raft and Jackie Cooper. 8,419 feet. Released March 13, 1934.

COMEDY drama, an exhilarating film which gives a vivid picture of life in the 'nineties in New York's famous Bowery, and decorates it with faithful re-creations of famous characters and types. Wallace Beery, at his brilliant best, and George Raft play Flagg and Quirk rôles, and their powerful rivalry, out of which emerges vigorous drama, tender pathos, and rollicking humour, sets the film alight at the start and gives it the steady glow of rich entertainment.

The supporting types are equally well drawn, the atmosphere is flawless, and the development is studded with smashing incident. This, the first Twentieth Century picture, is a made-to-measure box-office attraction. It cannot fail.

Story.—Chuck Connors, a saloon owner, is the big shot of the Bowery, his nearest rival being Steve Brodie. Chuck makes a pal of Swipes, a small orphan newsboy, but Swipes leaves him when he befriends Lucy Calhoun, whom he makes his housekeeper, and transfers his allegiance to Steve. Steve and Lucy fall in love, but she hasn't the heart to tell Chuck, and their romance remains a secret.

In order to gain popularity and out rival Chuck, Steve arranges with a brewery firm to jump off Brooklyn Bridge, and Chuck bets his saloon that it can't be done. Steve arranges to fake the jump with a dummy, but is unsuccessful and has to take a chance. He succeeds, becomes the idol of the Bowery, and takes over Chuck's saloon. Chuck is soon reduced to penury, but when he hears of the dummy incident he accuses Steve of framing him and they fight it out on a barge. Steve gets the beating of his life, but he refuses to identify Chuck as his assailant, and the two end their battles and start another by marching off to war in the Marines.

Acting.—Wallace Beery has never done better work. The part of Chuck fits him like a glove, and he lives it. George Raft makes an excellent foil as the cunning Steve, Jackie Cooper competently takes care of the child interest as Swipes, and Fay Wray is a pretty Lucy. Pert Kelton, George Walsh, Oscar Apfel, Herman Bing and Harold Huber all represent colourful types in support.

Production.—The first three reels, dealing primarily with Bowery saloon life, are brilliantly conceived and executed, and establish riotous atmosphere with amazing skill. The same swift tempo is not maintained, but the action, nevertheless, is smart, and the richness of the incident, the vigour of the characterisation, the thrills, the heart throbs, and the robust humour blend into popular kaleidoscopic entertainment, the like of which has been seldom equalled.

The picture, with all its colour and unbridled virility, makes a direct appeal to all classes, and never offends the most punctilious tastes.

Settings and Photography.—The saloon scenes, with their gay array of tight-laced dancing girls, will conjure up many memories, the domestic sequences have honesty, the jump from the Brooklyn Bridge is a well-timed thrill, and the culminating fight a rousing example of bare fisticuffs. Lighting and photography are excellent.

Points of Appeal.—Great story, acting and cast, vigorous imaginative treatment, rich humour and powerful box-office angles.

Blind Adventure

Radio. American (U). Directed by Ernest Schoedsack. Featuring Robert Armstrong and Helen Mack. 5,643 feet. Released April 2, 1934.

HIGHLY incredible mystery story of an American's experiences among crooks in London. The plot, though unconvincing, is so well provided with amusing incident and lively action that it should go down successfully in the popular programme. Quite a strong appeal to juveniles.

Story.—Richard Bruce, stumbling into a house in a fog, is asked by a blackmailer, Steele, who poses as a secret service agent, to carry letters to a confederate whom Bruce believes to be an official of Scotland Yard. He sets off with Rose, a niece of the man who is being blackmailed into parting with secret information, finds his mistake, and with his companion is bound and gagged by Steele's confederate. With the help of an ex-burglar, both crooks are handed to the police, and Richard claims the lady as his future wife.

Acting.—Robert Armstrong is a trifle stiff as the American, but has a good speaking voice. Helen Mack is quite attractive as his detective partner. Forrester Harvey and Beryl Mercer both win applause, and other roles are satisfactory.

Production.—The characters and their motives do not stand analysis, but as far as the story goes their actions compel interest and are clear to follow.

Ernest Schoedsack opens particularly well with the American's impressions as a stranger in a middle-class London hotel. Sequences showing his experiences with Rose at a Society function into which they, also the ex-burglar, have gate-crashed, are sure to amuse.

Dialogue also helps to cover weak spots. Settings and Photography.—Interiors of a hotel, with exteriors of a London fog, are very well chosen and photographed. Later backgrounds are less interesting, but house interiors are well photographed and lighted.

Points of Appeal.—Amusing impressions of London seen from American viewpoint, combined with mystery thriller.

AN A.B.F.D. SHORT FEATURE

SKIPPER OF THE OSPREY. British (U). Featuring Renee Gadd and Ian Hunter. 2,774 feet. Release date not fixed.—A delightful picturisation of one of W. W. Jacobs' inimitable nautical stories, played against picturesque seascape backgrounds. The narrative is slight, but it has real wit, and the principal players make the most of its bright situations. The natural colour photography fluctuates a little in quality, but this fault is more than offset by the novelty values with which it invests the attractive offering. Capital comedy booking.

"THE WAY TO LOVE"



In *THE WAY TO LOVE*, Maurice Chevalier has exchanged his usual military uniform for that of a tourist agency's guide. He plays a happy-go-lucky Parisian assistant to Edward Everett Horton, an adviser in all affairs of the heart. The feminine lead is Ann Dvorak, whom Chevalier rescues from a villainous knife-thrower. Several new songs will be sung by Chevalier in *THE WAY TO LOVE*, which Paramount is presenting at the Carlton, starting to-day (Thursday)

— LONDON —

RELEASE DATES

— TO NOTE —

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APRIL

1934

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PICTURE

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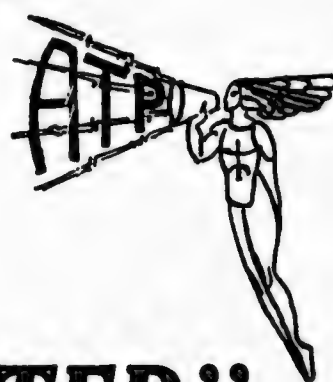
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CROCUS"

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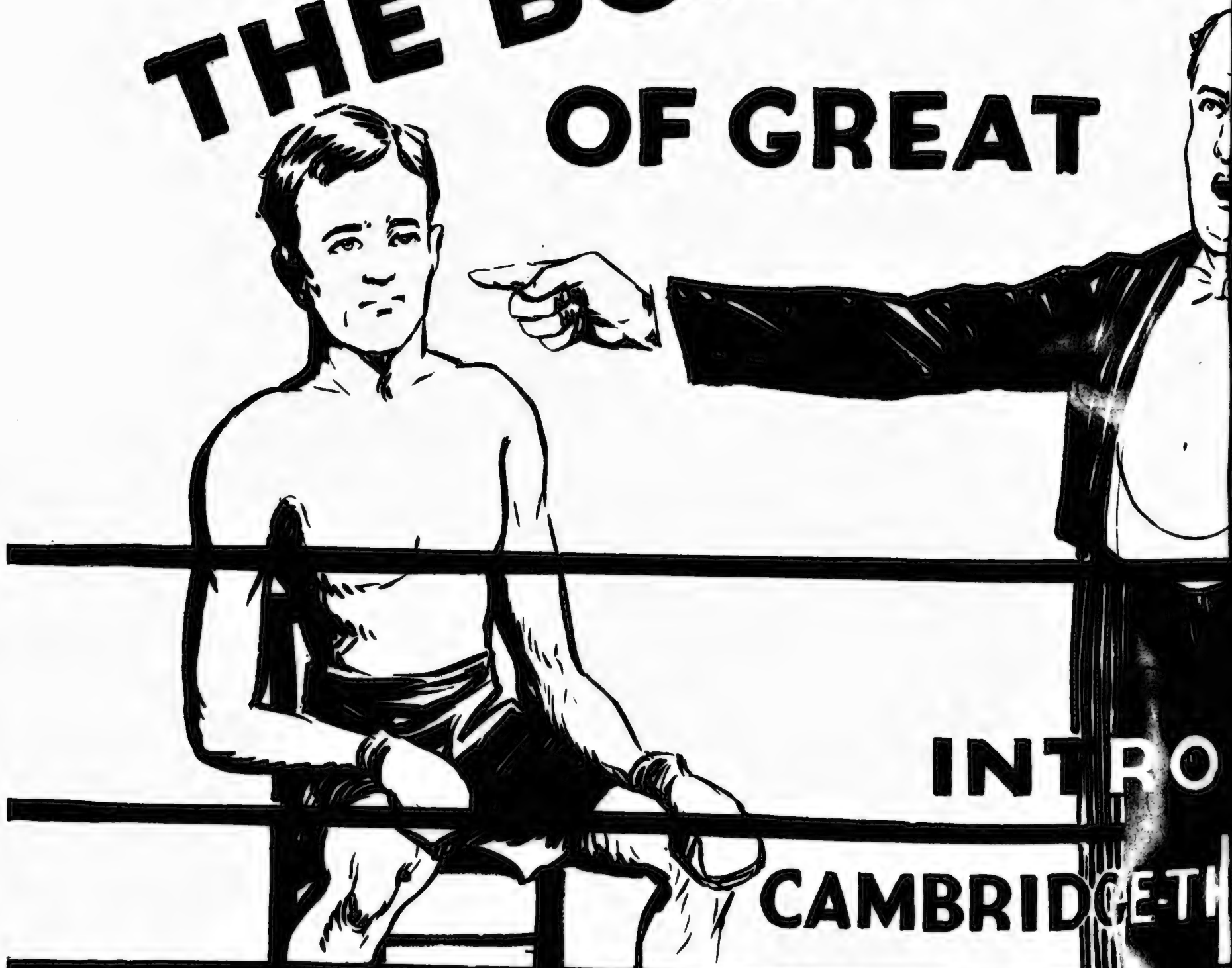
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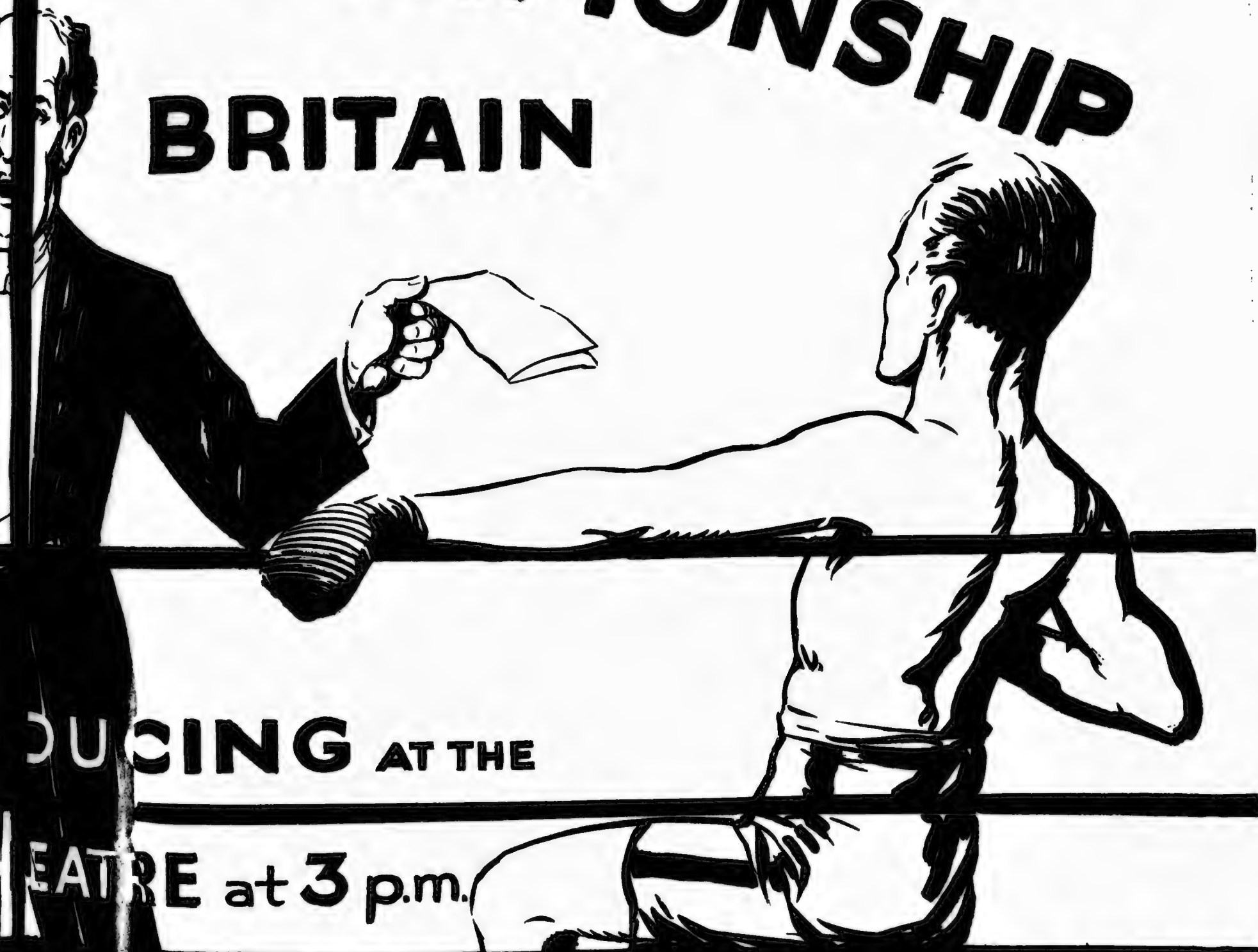
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Some of the stars who appear in the five Majestic pictures which P.D.C. will shortly Trade show: (1) Aileen Pringle, (2) Sally O'Neill, (3) Marceline Day, (4) Mary Brian and (5) Marian Marsh

P.D.C.'s FIVE TRADE SHOWS

FIRST OF THE NEW MAJESTIC PRODUCT HERE

"OLD AND NEW LONDON" FILMED

PRODUCTION by Majestic on their 1933-34 programme is so well up to schedule that during the past week Reginald Smith, of P.D.C., has received five important productions, for which he is making arrangements for early Trade show. In addition to the Majestic output handled in this country exclusively by P.D.C., a good deal of interest is being shown in the series of P.D.C. shorts, "Old and New London."

"By Appointment Only"

The first of the batch of five subjects ready for Trade show by P.D.C. is "By Appointment Only," due for Trade screening on Friday next, November 10, at three o'clock, the venue being the Phoenix Theatre.

With an ambitious cast headed by Lew Cody, Aileen Pringle, Sally O'Neill and Marceline Day, plus a powerful and dramatic story by Robert Ellis, it is said that this subject will match up to anything yet handled by P.D.C.

The story throws an interesting sidelight on the manner in which rich, neurotic women pay fashionable doctors exorbitant fees to cure imaginary ailments. Lew Cody is seen at his best in the rôle of Dr. Travers in this powerful human drama.

Frank Strayer, who was responsible for the direction of the P.D.C.-Majestic production "The Vampire Bat," directed "By Appointment Only," the supporting cast of which includes Edward Morgan, Edward Martindell, Pauline Garon, Claire McDowell, Gladys Blake and Wilson Bengie.

The feature film will be preceded by "Inns of Court"—one of the most picturesque one-reelers from the newly completed P.D.C. "Old and New London" series.

Thirty Famous Players

Thirty famous screen players were assembled for the production of "One Year Later," which will shortly be Trade shown. Mary Brian, Russell Hopton and Donald Dillaway head the cast, and a few names taken at random from the supporting cast include George Irving, Will and Gladys Adams, two very famous Broadway stage stars, Jackie Searle, De Witt Jennings, Pauline Garon, Pat O'Malley, Marjorie Beebe, Harry Holman, Kit Guard, Walter Brennon, Virginia Boardman, and John Ince.

An up-to-the-minute story is presented in "One Year Later," which is a dramatic story of happy dreams and tragic realities—claimed to be a simple yet inspiring, never heavy, but always poignant.

E. Mason Hopper, who was responsible for the direction, also directed "Curtain at Eight," the recently Trade shown P.D.C.-Majestic production, with Dorothy Mackail, C. Aubrey Smith and Paul Cavanagh.

Married in Haste

Marian Marsh and Betty Compson are starred in "Notorious, But Nice," another P.D.C. production due for immediate Trade show.

Telling the dramatic story of a heartbroken girl who married in haste to repent at leisure, she is driven from the man she loved to take solace in the arms of the king of the underworld.

"Notorious, But Nice" boasts an unusually good cast, including Rochelle Hudson, John St. Polis, Donald Dillaway, and Henry Kolker. Richard Thorpe directed, from an original screen story by Carol Webster.

New Screen Voice

More than one lay Press critic has commented on the quality of the voice that delivers the commentary on the subjects included in P.D.C.'s "Old and New London" series.

Exhibitors will be able to hear this new screen voice on Friday next at the Phoenix Theatre, when "Inns of Court," a picturesque one-reeler from this new series of travelogues, will precede the Trade screening of "By Appointment Only," with Lew Cody, Aileen Pringle and Sally O'Neill.

Felix Aylmer is the voice that has so intrigued the members of the Press who had the privilege of seeing the first three issues of "Old and New London" at a recent private screening in the P.D.C. theatre.

PARAMOUNT'S BIG SUBJECTS

TWO SHOWMEN'S PROPOSITIONS

Special exploitation campaigns for putting over Mae West's "I'm No Angel," Maurice Chevalier's "The Way to Love," and other big subjects, were discussed by Paramount executives over the week-end.

Paramount's new output, which comprises a big proportion of large-scale attractions, was discussed and plans for presenting the product and arousing maximum public interest in it through exploitation and national publicity were decided upon.

This week is an outstanding one for the company; two of their biggest potential box-office pictures being shown for the first time in this country within a few days.

On Tuesday took place the special Trade presentation of the new Mae West production, "I'm No Angel." The importance of this picture led to the unusual step being taken of closing the Carlton Theatre to the public during the successful run of "The Song of Songs," in order to make possible the Trade presentation at the earliest possible moment.

To-day (Thursday) will be inaugurated the

IRISH WAGES DISPUTE

TRADE TABLES ITS PROPOSALS

K.R.S. CONCERNED

THE present week may see a definite answer at long last in the dispute which has been going on for some months over wages and conditions in the Free State in regard to cinema employees. The exhibitors have placed their revised and final terms for the new agreement before the cinema employees branch of the Irish Transport and General Workers' Union and they are to be considered at a special meeting.

The employers' association will probably have its reply before the end of the coming week, and there is a feeling that the matter will be settled and any possibility of a strike avoided. In the meantime the Union is extending its activities to the renting side of the Trade, and is seeking a meeting with renters regarding the wages and conditions of work of their employees.

The Free State Kinema Renters' Society, faced with the unusual request for a joint meeting and having no previous procedure to go upon, has very rightly referred the matter to the General Council of the K.R.S. in London for their considered opinion on the matter. When that is received and discussed a reply will be sent to the Union.

Quite a mild sensation has been caused by the Capitol Cinema giving notice to its fine orchestra, which together with the stage shows, forms a great attraction. It is pointed out, however, that the notice is merely complying with the terms of the agreement which is now running out, and the question of re-engagement will be decided one way or the other in due course. If the orchestra is completely dispensed with, then it is quite probable that some of the stage hands may also be given notice.

Sunday Opening

The Belfast clergy are endeavouring to prevent any more attempts being made to secure Sunday opening. At a special meeting, together with some opponents, a resolution was passed stating that they are strongly opposed to the idea and even object to performances being given for any charitable object.

They are urging the Corporation against granting permission for Sunday opening, as it leads to the secularisation of the Sabbath day.

"Rasputin" Banned

The Law Committee of Londonderry Corporation, in their capacity as the city's film censors, have viewed the film "Rasputin," and, with only one dissentient, Captain J. M. Wilton, M.C., decided to ban the film.

Whenever he gets a chance, the Rt. Rev. Mgr. Dean Quinn, P.P., V.G., is always having a tilt at cinemas. In his latest attack, at Dungannon, he said:—

"Even in holy Ireland the officers of the



Lella Hyams and Robert Young in SATURDAY'S MILLIONS, which Universal Trade showed on Tuesday

devil were most aggressive and were constantly laying snares for the young people of both sexes. There were officers of the devil very largely engaged in poisoning the minds of innocent children in theatres and picture houses all over the world. It was their duty as good Catholics to do what in them lay to defend their King against the officers of Satan."

A Law Case

In the High Court, Dublin, Mr. Justice Meredith adjourned with plaintiffs costs the case in which T. R. Lester, Ltd., of Patrick Street, Cork, are suing Associated Irish Cinemas, Ltd., of Cork, and Messrs. Meagher and Hayes, Cork. Mr. Jellett, K.C., applied to have the defence struck out. An order for further discovery of documents of June 14 had not been complied with by defendants.

The cinema company's premises adjoined those of plaintiffs, and during the construction of the cinema very serious subsidence had been caused to plaintiff's premises. Defendants had had ample time to comply with the discovery order, and he suggested that if within a week a further affidavit was not filed the Court would strike out the defence.

T. F. Monks, for defendants, state that a mass of documents had to be inspected and arranged. There was no desire on the part of defendants to delay the proceedings.

White Cinema Club Report

A STRENUOUS YET SUCCESSFUL YEAR

The New Officers

THE annual club meeting of the White Cinema Club, Belfast, was held in the Imperial Hotel, Belfast, and prior to the business function the members were entertained to luncheon by the committee. W. J. Hogan, who presided, thanked members for the support they had accorded him during his three years of office, and paid a tribute to the work of the committee and honorary officials. He asked members to give his successor the same support that had been given him, so that the club could continue to carry on with its valuable work so successfully.

The election of officers resulted as follows:—

President, D. D. Young (Lyric); vice-president, Sam Eagleson (Picture House, Ballymena); past-presidents, Will White (Dun-cain), George Dobler (Hippodrome), G. Morrison (Empire), W. J. Hogan (Clonard); treasurer, Coun. George Gray; hon. secretary, J. Craig (Midland); auditor, C. Winters; committee, Messrs. C. O'Dowda, H. M'Mullan, J. M'Cann, J. Menary, B. Walsh, T. Hanlon and W. Carruthers. Tributes to Mr. Hogan's work were paid by Messrs. Will White, D. D. Young and G. Morrison.

The financial statement and balance sheet showed that despite heavier expenditure the club's funds were higher than ever before.

In the course of the annual report, it was stated that the precautions taken by the club in regard to having an adequate supply of films in Belfast during the railway strike earlier in the year had been the means of seeing that for the three months this strike lasted no exhibitor had been held up and had been able to run continuous programmes. "Great credit was due to the renters and their local representatives for the perfection of their organisation."

During the year substantial donations had been made to local charities whilst valuable assistance had been given public authorities in the organisation of Health Week, etc.

During the year an effort had been made to prevent Trade show clashes, and the club's scheme which had been submitted and agreed to by the renters, and there had since been no case of two or more Trade shows occurring on the same day in Belfast.

Censors Lie Doggo

"Suffering from their setbacks in 1932, the self-appointed Churches Film Committee," the report continued, "were not much in evidence during the past year, and in only to a few feature films did they raise objections to the Police Committee of the Belfast Corporation, in each case without the result they anticipated. As this organisation is, however, still in existence, it behoves the association to be ever alert to combat its impossible demands for the subjection of the cinematograph Trade to its will."

Other work dealt with during the year, it was stated, included proposed Home Office regulations, poster and synopsis restrictions, newspaper advertising, entertainment tax, etc.

The report was unanimously adopted, and the hon. secretary was cordially congratulated upon the concise manner in which he had presented the summary of the year's activities.

The Annual Ball

January 19 was the date approved for the annual ball and cabaret at the Plaza, Belfast, and it was stated that the Governor of Northern Ireland, the Duke of Abercorn, the Duchess of Abercorn, the Lord Mayor and Lady Mayoress of Belfast, and the High Sheriff of Belfast had given their patronage to the function.

Officials Honoured

The design of the gold badge to be presented to honorary officials on their retirement from office was submitted and approved, and the first four recipients will be Will White (founder), G. Dobler, G. Morrison and W. J. Hogan.

"DICK TURPIN"



Victor McLaglen is the star of *DICK TURPIN*, the John Stafford production, directed by John Stafford and W. Victor Hanbury, to be shown by Gaumont-British Distributors at the Capitol Theatre, Monday next, November 13.

"FRIDAY THE THIRTEENTH"



Scenes from *FRIDAY THE THIRTEENTH*, the Gainsborough Picture to be shown by Gaumont-British Distributors on Wednesday next, November 15, at the Prince Edward, 8.45 p.m. A magnificent cast appears in this picture, headed by Jessie Matthews, Edmund Gwenn, Sonnie Hale, Gordon Harker. Victor Saville directed

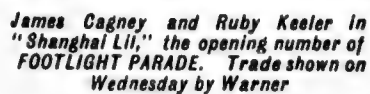


Ace Directors Busy

Following advance details are supplied of some of the remaining productions in this ambitious programme.

"Fog," from the popular story by Valentine Williams and Dorothy Rice Simms, is to be directed by Albert Rogell. Donald Cook and Mary Brian have the "leads," with prominent supporting rôles allotted to Reginald Denny, Robert McWade, Helen Freeman, Samuel Hinds and G. Pat Collins.

The magnificent Imperial Palace of Franz Joseph has been used as background for several scenes in the picture. The glory of the Tyrol will also be seen in the exterior scenes, which were shot at Vorslaw, with its six open-air swimming pools fed by mountain streams.



First National has had the co-operation of the U.S. Navy in the making of this production, the supporting cast of which will include Thelma Todd, Frank McHugh, and Johnny Mac Brown.



A scene from *THE PRIZE FIGHTER AND THE LADY* (M-G-M) in which Max Baer, Primo Carnera and Jack Dempsey appear with Walter Huston

A NEW MAURICE CHEVALIER

"THE WAY TO LOVE"

Carlton Season Starts This Week

EXCHANGING his usual military uniform for that of a guide for a large and prosperous Parisian tourist agency, Maurice Chevalier adopts a new style of characterisation in "The Way to Love," which will be presented at the Carlton for a special season commencing to-day (Thursday), November 8.

Instead of the luxurious palaces, exclusive night spots and theatres, gay Maurice takes one into the roof-top dwellings and musical halls of Paris' left bank. With all the fire of his high voltage personality, the French star plays his game of life and love amid settings so familiar to him.

Happy-go-Lucky Maurice

In "The Way to Love," Chevalier plays his most loved character, the man who laughs with "everything he's got." He plays a happy-go-lucky fellow, assistant to Edward Everett Horton in a Parisian "love shop" to which everyone comes with affairs of the heart.

But his main ambition in life is to be a tourist guide, to show his beloved city to the visitors who really want to know it.

Naturally, as all good guides should do, Maurice shows all the beauties of Paris, including some of which are not seen from the top of a sight-seeing charabanc.

A Charming Refugee

In his travels around the city he meets Ann Dvorak, a lonely gamine, who assists a villainous knife-thrower as the target in his carnival performances. She runs away from the show and takes refuge with Chevalier in his roof-top home, which he shares with his other friends. They fall in love, but the romance is interrupted by the girl's former employer, who forces her to return to him.

Chevalier is disconsolate, but Horton determines to rouse him from his despondency and they make the rounds of the town in search of new distractions. The story then deals with the adventures and pitfalls that they encounter and the incidents, humorous and pathetic, occur in their search for happiness before a way offers itself for getting the girl back again.

New Musical Treatment

Several new songs for Chevalier by Leo Robin and Ralph Rainger will be heard in "The Way to Love" introduced in a new and novel manner. Everything in the opening parts of the production is done in rhythm. The characters, settings, voices and actions all move in time to the lilting tune of "I'm a Lover of Páree," a song reflecting the discontent of the average man.

Beginning with an operatic aria sung by a street singer, twenty characters ranging from butcher and fisherman to lawyer and window cleaner flash in turn on to the screen and fade out in a striking phantasmagoria of musical and camera dissolves.

"The Way to Love" was directed by Norman Taurog from the original story and screen play by Benjamin Glazer and Gene Fowler.

Others in the cast besides the stars, Miss Dvorak and Edward Everett Horton, are Arthur Pierson, Minna Gombell, Blanche Friderici, Nydia Westman, John Miljan, and Sidney Toler.

"DR. JACK"

Equity Secures Popular Harold Lloyd Film

Bernard Smith, of Equity British Films, Ltd., has acquired the United Kingdom rights of the famous Harold Lloyd feature comedy, "Dr. Jack."

A special musical arrangement has been composed by Alfred Fisher, and recorded with special effects to fit each incident in the picture.

This comedy, on its original release, was described as the greatest comedy tonic in the world. It has been re-edited, modernised and brought right up to date, and should specially appeal to exhibitors who desire to give laughter in their house.

Arrangements are being made for Trade presentation, and the date and venue will shortly be announced.

Town's Meeting Decide for Kinema

Droitwich Controversy

IN view of the controversy at Droitwich as to whether the rebuilding of Salters Hall into a super kinema or that the site in Victoria Square should be vacated and cleared into an open space, a town's meeting was called during the past week-end, to obtain an expression of opinion on the matter.

The chairman put forward the case for preserving the site as an open space, stressing the point that adequate compensation should be paid to those who had to give up a project that would be profitable. Such a scheme, he added, would be profitable.

J. S. Dowell, the lessee, said that Ald. Everton, the proprietor, and he had not stood in the way of preserving Victoria Square as an open space. They even went so far as to offer to accept another site in exchange, but the negotiations with the Droitwich Development Corporation broke down—not because of his fault. He also pointed out that a year or so ago the Town Council had an opportunity of buying Salters Hall and did not do so.

The meeting passed a resolution against the Town Council spending anything upon the site.

In the event of no further developments, work upon the rebuilding of the kinema will proceed and the house should be ready for opening to the public in February next. Harold Scott, A.R.I.B.A., 115-117, Colmore Row, Birmingham, is the architect for the reconstruction, which, it is understood, will retain the existing architectural design of Salters Hall.

KINEMA AND SPORTS CENTRE

BUXTON SCHEME EXTENDED

The scheme for the conversion of the Crescent Hotel, Buxton, into a luxurious kinema has been revived by the British Capital Trust, Ltd.

The original plans of the late Alan Milton will be adhered to so far as the erection of the kinema to seat 1,000 persons is concerned.

In addition, there are to be a dance hall, cafés, open-air swimming bath with sliding glass roof, for use in inclement weather, and a large restaurant.

Work is to be commenced immediately the plans have been approved by the corporation, and it is hoped to open next July.

BRITISH LEGION FILM SHOW BANNED

A police notification that a Sunday film entertainment at the New Theatre, Northampton, on behalf of the British Legion must not be held has caused some surprise and much heartburning in the town.

The Northampton branch of the Legion desired this year to substitute a film for the usual concert.

The management of the New Theatre had secured the film, "Hearts of Oak," and promised the use of the theatre free of cost. Both the retiring and the incoming Mayor had promised support.

Northampton Town Council has twice given an overwhelming vote against the Sunday opening of kinemas. In consequence the kinema show has had to be abandoned.

NEWCASTLE HALL CLOSING

The Empire Cinema, Newcastle, is expected to close when its lease expires on Saturday night. The theatre is owned by Associated British Cinemas, and it has been open since 1912, when it was converted from business premises into a kinema.

F. W. Steel, the manager, and his staff of twelve, have received notice to terminate their employment on Saturday night, though it is understood that certain negotiations are proceeding, and that these may result in the life of the kinema being further extended.

WONDER GALA NIGHT FOR C.T.B.F.

Trade Unites for Big Effort

ARRANGEMENTS are progressing for the big midnight gala performance which Jeffrey Bernard is organising on behalf of the Benevolent Fund to assist in making good the serious financial deficit of the current year. It has been decided that the performance shall take place at the Empire, Leicester Square, in February of next year.

A picture of outstanding merit will form the basis of the programme, which will, in its entirety, be the best and most spectacular ever shown in this country for a charitable cause. The occasion will bring together under one roof the biggest gathering ever seen of names famous to the picture-goer—not only from our British studios, but those from Hollywood who are then in England.

The proposal, first put forward by Jeffrey Bernard at the Screen Golfing Society Dinner, has elicited the greatest enthusiasm in the Trade. The support of most of the leaders of the Industry has already been promised, and those who have not yet been approached will be invited to co-operate in making this performance a genuine wholehearted effort for the Benevolent Fund.

A committee will shortly be formed for the organisation of this performance. The assistance of all production officials, together with that of all the famous screen stars, will be enlisted.

United Trade Effort

Mr. Bernard, in appealing to the Trade for all possible help and co-operation to make this effort a really big and successful one for our Trade charity, urges that any individual prejudices and differences that might exist should be sunk, and that all sides of the Trade should join together in an intensive and concerted effort, so that the fund may reap the fullest reward from this occasion.

It is highly desirable, he states, that personal and commercial publicity in this effort should neither be sought nor given, and that the entire work and endeavour in connection with every side of the organisation of this performance should be given freely and willingly, without hope of personal reward in any shape or form.

Provinces to Help

In order that the entire burden may not fall on the Trade in London, members of the Industry in the provinces will be given an opportunity to help swell the proceeds of this gala performance.

The hope is expressed that the opportunity will be taken advantage of by all those in every part of the country who earn their living, directly or indirectly, through the medium of the screen to help their brothers who encounter misfortune, and whose circumstances make necessary an appeal to the Benevolent Fund in their hour of need.

TRIUMPH STUDIOS AT HAMMERSMITH

Building Progress

Work is going steadily ahead at the new Triumph Studios, which are being erected and equipped at Crisp Road, Hammersmith.

The premises, which are near Hammersmith Bridge, include offices, workshops, dressing-rooms, camera rooms and accommodation for extras as well as the studios proper. British Acoustic recording apparatus is being installed.

The first subject of the twelve subjects scheduled for 1934 is Philip Wade's radio drama, "Playing the Game," which has been selected from over a hundred scripts submitted.

Reginald Smith, who is supervising the equipping of the studios, hopes to give particulars of the development of production very shortly.

Middlesex Licences

HINTS OF MORE STRINGENT VENTILATING REQUIREMENTS

It was a remarkable fact that in Chiswick there was no kinema in existence, said W. H. Fenton, chairman, at the annual meeting of the Middlesex County Licensing Committee, on November 2.

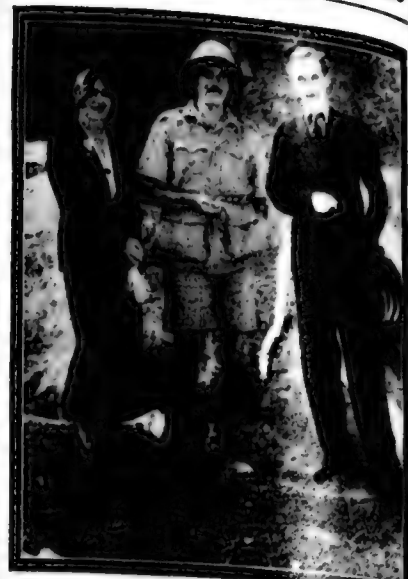
It was estimated that during the year 1,500,000 people visited the kinemas every day in the country. In Middlesex, 44 kinemas opened on Sundays.

The national receipts from kinemas were £41,000,000 and the Exchequer obtained revenue of approximately £7,000,000.

The total seating capacity of the 102 places was 109,775 persons. Four new kinemas had been opened and five old ones closed during the year, but with rebuilding schemes the net increased seating capacity was 2,228.

A feature of the new houses was the tendency to restrict the accommodation to under 1,000, but there were evidences that future proposals would mean kinemas of double, or even greater, capacity.

The music-hall had entirely disappeared from the county, but one which had been converted into a kinema was to present stage plays, and that would bring the number of theatres in regular use to three.



The Earl of Chichester, attaché at the British Embassy in Washington, visits the elephants' graveyard set of *TARZAN AND HIS MATE* (M-G-M) with Natalie Bucknall, head of the M-G-M Research Department and Paul Cavanagh

S.O. WARNING TO LONDON EXHIBITORS

LICENCES OF TWO KINEMAS TEMPORARILY HELD OVER

A WARNING to licensees of kinemas in the London area was uttered by Bertram Mills, chairman of the L.C.C. entertainments committee, at Thursday's Council meeting.

It was pointed out that the consideration of the renewal of 77 licences had been deferred because of failure to comply with the Council's requirements, some of which had been outstanding for a considerable time.

Adjournments of a number of cases had also been necessary in consequence of the failure of the licensee to render prompt returns in connection with Sunday opening, and the payment of contribution to charities, and the Cinematograph Fund.

In those cases licensees had been warned, Mr. Mills said, that their laxity was likely to jeopardise the renewal of the licence. "Licensees," he added, "should bear in mind that a division of the takings from Sunday opening is a statutory obligation."

The business of the meeting was purely formal, and in 10 minutes the Licensing Committee had dealt with a total of 1,116 licences, which included 323 cinematograph licences and 274 Sunday opening licences.

Kinematograph licences, in addition to picture houses, were granted in respect of the Grosvenor House Hotel, Park Lane, W. (who are empowered to show films during meal times); to a number of concert halls and show rooms of big companies.

Kinema Licences Refused

In two instances, the Committee had notified the applicants that they would be required to attend the meeting. The applications related to the Giralda Kinema (Ellis Josephs), Foxberry Road, Brockley, and the Luxor (George Smart), Commercial Street and Quaker Street, Stepney.

On the names of the parties being called, a representative appeared on behalf of George Smart, but no one answered in respect of the Giralda Kinema.

The point at issue related to certain requirements which had not been complied with. After a short discussion the chairman announced that the licences would be refused.

It is understood that upon completion of the work required by the council the parties may apply again.

The main cause of complaint in ten prosecutions which had been instituted had been the admission of children to "A" films. It was difficult for those in charge of kinemas to carry out the strict letter of the law in this regard.

A report to the Committee mentioned that proposals had been submitted for the installation in a kinema now under construction of a revolving stage, stage lifts, orchestra lift and passenger lift. Some of the equipment features were new to this country.

There had been no fires of importance. A number of small film fires had been dealt with without the audience becoming aware of the trouble, and it was proved that the precautions taken were on the right lines and that the staffs of kinemas were alive to their responsibilities.

Heating and Ventilating

Commenting on the heating and ventilating of kinemas, the report mentioned that it had been found that many of the old buildings were inadequate in this respect. It was possible that at a later date a minimum standard will be laid down for the older kinemas.



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—the one for the .
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ward— orphaned by
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mother whilst await-
ing medical attention
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SALLY O'NEIL
AILEEN PRINGLE

MARCELINE DAY :: PAULINE GARON

LONDON TRADE SHOW
The **PHOENIX THEATRE**
FRIDAY NEXT (NOV. 10th)

at 3 p.m.



To be preceded by:
"INNS OF COURT"
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"OLD AND NEW LONDON"
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Screen Adaptation & Direction



British Acoustic (All Range)

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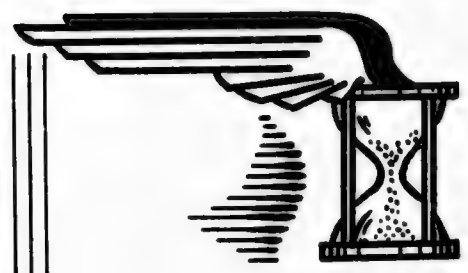
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"ONE YEAR Later"



There's punch in every scene and sequence of "ONE YEAR LATER"! It's packed with that elusive quality that stirs audience sympathy and heart-interest. Punch is the backbone of the absorbing romantic dramatic story. Intriguing its auditors with a charming opening . . . a honeymoon sequence . . . young lovers embarking on life's journey, confident that happiness will never leave them. The drama and comedy of a big city.

LONDON TRADE SHOW:
PHOENIX THEATRE,
MONDAY, NOV. 13th—3 p.m.



TO BE PRECEDED BY
"HYDE PARK"
 AN
"OLD AND NEW LONDON"
 TRAVELOGUE



A Terrific Press . . .
Tremendous Crowds for
"S.O.S.
ICEBERG"



★ Above: A section of the crowds.

Below: A section of the Press. ★

"Some of the most amazing scenes ever made for a film. How the actors stood up to their work is beyond me."

Sunday Express.

"A finely made picture with more genuine thrills than are contained in half a dozen gangster stories."

News of the World.

"A thrilling screen achievement. I would not have missed it for anything."

Sunday Referee.

"Extremely exciting . . . Suspense is admirably sustained . . . Rod La Rocque is a romantic and imposing figure."

The Times.

"Wonderful pictures among icebergs . . . a drama of the Arctic wastes . . . marvellous photography."

Daily Mail.

"Has all the thrills of the frozen waste gone before frozen to a frazzle."

Sunday Graphic.

"I recommend you to see S.O.S. Iceberg. A grand chance to get away from the talkie talk."

Empire News.

"Extraordinary scenes of adventure on the ice . . . awe-inspiring . . . Magnificent photography."

Evening Standard.

"This film has everything to recommend it."

The Bystander.

from the Studio of Hits!

UNIVERSAL

Presented by CARL LAEMMLE



"SORRELL AND SON"



The British and Dominions sound version of the famous Warwick Deeping novel, *SORRELL AND SON*, features H. B. Warner, who was brought specially from Hollywood to recreate the part which he played so brilliantly six years ago in the silent version. A strong supporting cast includes Margot Grahame, Donald Calthrop, Hugh Williams, Winifred Shotton, Wally Patch, Evelyn Roberts, Louis Heywood, Hope Davy, Peter Penrose. Jack Raymond directed the film, which will be Trade shown on Thursday by United Artists

"THE BERMONDSEY KID"



An authentic picture of British boxing is said to be depicted in the most recent First National offering, *THE BERMONDSEY KID*, the story of which was written by Bill Evans, the boxing correspondent of the "Star." Esmond Knight plays the lead with Pat Paterson, and a powerful list of players includes Ellis Irving, Ernest Sefton, Clifford McLaglen, Syd Crossley, Eve Gray and Winifred Oughton. This Teddington production will be Trade shown on Friday afternoon

A NEW KODAK FILM

EASTMAN BACKGROUND PANCHROMATIC NEGATIVE

A film with extremely fine grain combined with reasonably high speed. Eastman Background Panchromatic admirably fulfils its function as a negative medium for composite shots.

*. . . an outstanding film for this
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Busy British Studios

ELEVEN NEW B.I.P. SUBJECTS

Elvey to Direct Evelyn Laye

By P. L. MANNOCK

On another page will be found details of eleven new B.I.P. subjects in the making and being prepared. This "pulsing" is worthy of Britain's largest studios, and to be congratulated on this return to a full blast of activity. The stories are, to note, most varied, and the British stars seem to me to discount the necessity for pursuing a steady policy of Hollywood importations, except in special cases.

CZINNEN THROUGH "Catherine" Final Scenes

This week sees the final studio work at Elstree on the new London Film Production, "Catherine the Great." Catherine is played by Elizabeth Bergner, one of the greatest European actresses of today. Czinnier is played by Douglas Fairbanks, Jr. Others in this magnificent cast include Sir Gerald du Maurier, Flora Robson, Victor and Irene Vanbrugh, Griffith Jones, Charles Mayhew, Evan Thomas, Joan Gardner and Diana Napier. The film is directed by Mr. Paul Czinnier.

Particularly lavish and beautiful settings, designed by Vincent Korda, form the background, photographed by Georges Perinal, who is responsible for the beautiful camera work in "The Private Life of Henry VIII." Douglas Fairbanks, Jun.'s, part of the film, Peter III, in this film is without doubt the most difficult he has ever attempted. It is also a long part, and has made it necessary for him to work almost continuously for weeks.

Careful rehearsal and preparation for such a part are essential, for Peter III was cruel, moody and amorous in rapid succession. For elaborate wig and costume make-up he had to be at the studio by 7.30 in the morning, and seldom was the day's shooting finished before 8 o'clock in the evening. With a big production employing large numbers of extra players, rehearsals on the set have to be cut to the minimum. Therefore, every evening, after a hurried dinner, Douglas Fairbanks, Jun., met Dr. Czinnier, Alexander Korda, the producer, and Messrs. Wimperis and Biro, who wrote the scenario, and discussions of the next day's work continued far into the night.

ELVEY'S BIG CAST

For "Princess Charming"

The production of "Princess Charming" began on Saturday last at the Gainsborough Studios, Islington. The picture is being directed by Maurice Elvey and is a musical comedy set in a mythical kingdom. There will be a revolution, and it was in the offices of the headquarters of the revolutionaries that the first scenes were taken.

The heroine is Evelyn Laye and the cast includes Yvonne Arnaud, George Grossmith, Finlay Currie, Ivor McLaren, Ivor Barnard, Francis Sullivan, Tonie Bruce, Gerald Barry and Morris Harvey.

Max Miller, the comedian, will have his biggest part to date. He plays the rôle of a super salesman of insurance policies for the Colossal Assurance Co. His inseparable companion on his travels in search of policies is a kitten, which does a brisk business in life policies.

Next week shooting will continue on the royal suite of the Princess, which is one of the most elaborate yet put up at Islington.

"WILD BOY"

At the Kennels

The production of "Wild Boy," under the direction of Albert de Courville, is making rapid progress. The unit has spent another week at the Greyhound Racing Association Kennels at Newmarket, where a number of shots have been taken of the daily routine of training racing greyhounds. One of the dramatic highlights of the film was also shot this week. It shows the death of the owner of a successful greyhound who is anxiously waiting the result of an important race and dies before he hears it. The unit are now due to go again to the White City for further realistic shots.

FORBES COMPLETING

"Jack Ahoy"

With the exception of a few inserts, "Jack Ahoy," the Walter Forde picture, starring Jack Hubbert, has been completed. The last big shots were taken of a replica of one of the battleships of the line at the Battle of Trafalgar, in an atmosphere of flying cannon balls and all the noise and movement of a battle. Admiral Ponsonby, on the poop of his ship, stands bravely looking out at the enemy though a telescope amid a shower of broken spar and rigging, while men man the guns and reproduce a realistic impression of what went on on that historic occasion. The replica of the battleship at Trafalgar was the last of a number of remarkable sets which have been a feature of the making of "Jack Ahoy" and which included battleships, submarines, speed-boats and aeroplanes.

Jack Hubbert left for America to-day on holiday. Walter Forde has "Chu Chin Chow" his next scheduled subject.

WALLS AND LYNN

Busy on "Turkey Time"

"Turkey Time," the latest Tom Walls Ralph Lynn comedy, is now well on its way. Some funny scenes have been shot during the week in the boarding house at

the seaside town which is the centre of the action of the play. The scenes between Tom Walls, Ralph Lynn and Robertson Hare are of a kind that should set audiences rocking. Dorothy Hyson, who appeared in "Soldiers of the King" and "The Ghoul," is a newcomer to the Tom Walls-Ralph Lynn team.

BEER BACK AGAIN "Waltzes From Vienna"

"Waltzes from Vienna," which is being directed by Alfred Hitchcock, is well on the way to completion. The large studio has been transformed into a replica of a Viennese beer garden, and scenes there are being shot with a band of forty musicians playing "The Blue Danube," under the conductorship of Johann Strauss, jun. This part is being played by Esmond Knight.

The scenes in the beer garden are a dramatic highlight of the film when young Strauss conducts the orchestra publicly in place of his father, and finally achieves the height of his ambitious yearnings.

MENDES STARTING "Jew Suss" Elaboration

Final preparations are now in progress for the production of "Jew Suss." This magnificent story will be screened under the direction of Lothar Mendes, and its intensely dramatic nature bids fair to make it a very unusual picture. Conrad Veidt, who will play the part of Jew Suss, will be offered opportunity for the fullest uses of his dramatic abilities.

Intensive preparation has been necessary for the details of a film so much of which will be enacted against the baroque background of the early 18th century.

FLOOR BARGAINS Twickenham Marketing

All the varied odours of market life have been pervading Twickenham Studios during the past week, where John Baxter is at present directing "Say It With Flowers," Julius Hagen's current production for Radio.

Fish, flowers, fruit, saucepans, canaries, silk stockings, and none-too-savoury meat vied with each other to catch the keen eye of the Cockneys who strolled here and there looking for bargains. Much of the dialogue which will eventually be heard from the screen was taken verbatim (slightly censored) from the mouths of stall-holders.

This week will be shot a London public house with a concert hall attached. Here, according to the age-long custom of the Costers' League whenever one of their members is in trouble, a "friendly lead" is held in aid of Kate, the flower-seller (Mary Clare), who must have money in order to regain her health. Marie Kendall, Florrie Forde, Tom Costello, and Charles Coburn have been engaged to appear at this concert and to sing some of the songs which made them famous on the variety stage many years ago. Ben Field, Mark Daly and George Carney are in the cast.

WILCOX'S PROGRESS

For "The Queen"

Herbert Wilcox has just completed shooting on some of the tensest scenes in "The Queen" at the B. and D. studios.

These are played between Anna Neagle and Fernand Graeven, in a set representing a private villa on Lake Garda, and show how the Queen lures the president to the lonely chalet with the intention of having him assassinated.

Exteriors for this sequence were actually made in private grounds on Lake Garda, and the studio set has been specially designed to match up with the location.

Fred Young, B. and D. cameraman, has made the most of the opportunities for effective light and shade presented by the interior, and has secured very beautiful long-shots of the room.

Against the setting the two principals play out an extremely dramatic scene, in the course of which Anna Neagle sings a love song composed for her by Arthur Schwartz.

Miss Neagle has never been seen to better advantage than in the long black gown and feather-flower collar designed by Doris Zinkeisen, which she wears in this sequence.

"THE HOUSE OF TRENT"

Studio Work Completed

Norman Walker has finished shooting at the Ealing Studios on the first B. and H. production, "The House of Trent," and the film is now in its cutting and assembling stage.

Considering the many changes of scene, which have included such piquantly contrasted interiors as a small country manor house and a ducal mansion, a village inn



A scene from RED WAGON (B.I.P.), with Anthony Bushell, Greta Nissen and Charles Bickford

and a Fleet Street bar, a London hospital and the offices of a great daily newspaper, this is no small achievement, and Butcher's are hopeful that they will now be able to present this promising subject for Trade inspection by the end of the present month.

The scenario of "The House of Trent" is from an original story by Billie Bristow and Charles Bennett, and the lengthy cast, headed by Anne Grey, Wendy Barrie, and John Stuart, includes also such well-known players as Peter Gawthorne, Hummerstone Wright, Moore Marriott, Norah Baring, Hurbert Harben, Estelle Winwood, and Hope Davey.

"THE MAGISTRATE"

For Will Hay

The vehicle selected by B.I.P. for Will Hay, the famous schoolmaster comedian of a thousand funny sketches, both on the vaudeville stage and on the radio, is the original Pinero play, "The Magistrate."

Fred Thompson is working on the screen adaptation, and production will commence the first week in December, under the direction of Thomas Bentley.

DAVID MANNERS

For B.I.P. in "Contraband"

The latest Hollywood film star to be signed up by British International under their "importation of talent" policy, is David Manners. He will star opposite the German actress, Camilla Horn, in an adaptation of Commander Horton Giddy's play, "Contraband," which will be directed at Elstree by Mr. Robert Milton, former Hollywood director, who made "Outward Bound" and other outstanding successes.

Production is to start on November 20. Supporting David Manners will be George Grossmith, Hugh Wakefield and Reginald Purdell.

"HOUSE OF DREAMS"

First Danubia Film Ready

The first Danubia production, "House of Dreams," has been completed at the Sascha studios in Vienna, and Tony Frenguelli, who directed, will be in London this week with the first copy.

RIVER DANUBE SET

At Nettlefold Studios

The "Two Hearts in Waltz Time" unit continue to work at high pressure at the Nettlefold studios. The work for last week took place on two large sets taking the whole of the studio floor space. The first consisted of a section of the River Danube just outside Vienna.

The second set represents the stage of a theatre, and it is here that the audience will see a play within a picture. This picture is not a back-stage drama in the accepted sense, but a story that starts in real life and finishes as part of a plot.

Carmine Gallone has written in a small part for a newcomer to the film, Miss Sonia Summers. She takes the part of a beer garden friend of Carl's, and has to decoy Bert Coote away from Frances Day.

"KEEP IT QUIET"

Leslie Hiscott Directing

Work has been started at Beaconsfield on the latest British Lion production, "Keep It Quiet," an original comedy, by Michael Barringer.

Frank Pettingell and Bertha Belmore head the cast, supported by Jane Carr, Davy Burnaby, Eileen Culshaw, Cyril Raymond, Bryan Buckel, King Curtis, and Joseph Cunningham. Leslie Hiscott is directing.

The Industry's sympathy will be extended to Gordon Harker, whose brother, Phil Harker, the well-known scenic artist, died last week.

SUNDAY OPENING AT BLACKPOOL

RIDDLE OF TOWN COUNCIL ATTITUDE

THERE is speculation at Blackpool as to what will happen when the town's cinema licences come up for consideration, following the recent remarkable happenings.

Blackpool has had Sunday evening shows for over 20 years, and this autumn, for the first time, it has had Sunday afternoon shows also. This extension was the work of the Watch Committee, first granted by the Committee and refused by the Town Council and again granted by the Committee after it found it had full power to act. Thereupon the Town Council took away the powers under the Cinematograph Act from the Committee and will in future exercise the powers itself. The Sunday afternoon extension expired last month.

The Blackpool Free Church Council addressed a questionnaire to the candidates at the recent municipal elections, asking if they were in favour of the opening of cinemas on Sundays before 7.30 p.m. Nine out of the 14 candidates in the contested wards replied, and not one was in favour of Sunday afternoon shows. The subject was given some prominence at election meetings, and it may have helped to influence the result, if slightly, in one or two wards.

The net result, however, is to increase the number of Town Council opponents of Sunday afternoon cinemas.

"NIGHT FLIGHT"

CREATES EMPIRE RECORDS

As previously announced, "Night Flight," as a result of the tremendous reception it has had with the public on its West End showing, is to be retained at the Empire, Leicester Square, for a second week. Figures now available, however, show that the picture has beaten every record since January last, playing greater business than such terrific box-office successes as "Hell Below," "The White Sister," "Tugboat Annie," and "Fra Diavolo."

The fact that it has beaten figures set up by such successes is all the more remarkable when one takes into consideration the tremendous opposition with which it has had to compete.

Seldom, if ever, in the history of the West End, has there been such a strong list of stage and screen successes as those being presented at the present moment, and it says a great deal for the drawing power of "Night Flight" that it has more than held its own in the face of such colossal competition.

A FORGOTTEN REVOLVER

Liverpool Manager Fined

A REVOLVER found in the drawer of a desk in his office had a sequel for William John Speakman, manager of the Capitol Cinema, Edge Hill, Liverpool, who was summoned at the local police court for having possession of a firearm without a certificate.

It was stated in court that Mr. Speakman took the revolver from an acquaintance who was in a distressed condition and talked wildly about committing suicide. Mr. Speakman took possession of the revolver and gave the man financial aid. He placed the revolver in a drawer in his office and forgot all about it.

For the police it was stated that the defendant was manager of the Capitol Cinema, and on October 11 the premises were forcibly entered by the police, who suspected that thieves had broken in. In a drawer in the defendant's office the police found the revolver.

A fine of £1 was imposed. The revolver was confiscated.

An official Scout film, under the auspices of the Boy Scouts' Association, will be made by J. H. Martin Cross next year at the Hazeldene studios, Maidenhead.

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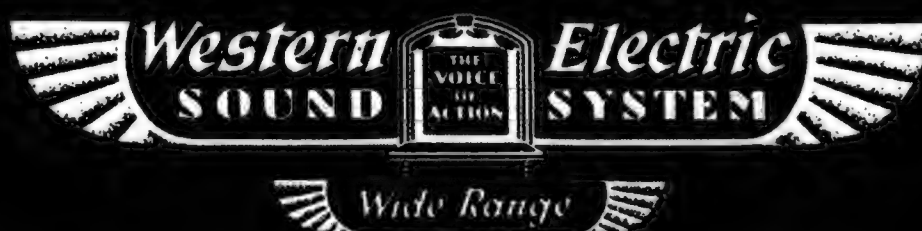
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TWO BRISTOL OPENINGS
Bath Closure

The Rugby match played last Sunday between Gaumont-British and F. G. Denman's XV resulted in a win for the latter club by 24 pts. to nil. A large company witnessed a most interesting game, in which several county players took part.



Spencer Tracy and Colleen Moore in POWER AND THE GLORY (Fox) at the Tivoli

Empire, Ashton, Reopens

Remodelled in Three Months

NEW CIRCLE SEATS 500

HAVING been reconstructed, the new Empire Kinema, Ashton-under-Lyne, reopened with "King Kong" on Saturday, after having been closed for three months. The Mayor (Coun. S. A. Platt) performed the opening ceremony in the presence of a large audience which included councillors, aldermen and magistrates.

The theatre is controlled by Ashton Entertainments Co., Ltd., of which the directors are Charles Wilson Bell and John Hardman.

The most striking changes have been made in the upper part of the theatre. The old circle boxes and upper circle have been swept away and in their place is a magnificent sweeping mezzanine capable of seating 600 people. It is a single span, and there are no pillars below to obstruct the view.

In the auditorium the general colour scheme is turquoise blue, beige, and shell-pink, relieved by silver and gold. It is divided into long panels by silver and blue columns, constructed of fibrous plaster. The panels are finished in shell-pink plastic paint, with ultra-modern designs in gold and turquoise.

Proscenium Decoration

The proscenium is in silver and blue, and at the top of the walls is a broad frieze of turquoise blue with a delicate lace pattern which serves to bind the whole of the colour scheme together. The ceiling is finished in beige and there is a cornice of turquoise and orange.

In the centre of the ceiling is a huge illuminated centre-piece of impressive design, in blue, silver and chromium, which bears the crest of the house, three trumpeters. From this centre-piece, which also acts as an air vent, radiate silver arms. On either side of the proscenium are two silvered organ grilles. An organ may be added later.

Seats in the circle are upholstered in printed velvet and padded with rubber sponge. All the lighting fittings are in chromium and bear the crest of the house.

New four-colour lights and "limes" and spotlights have been installed and will enable any show to be staged with full effects. The screen is counter-balanced and will be lifted up into the flies when not in use; also the speakers can be rolled back out of the way. A café seating 100 persons is another feature.

National Oil Engine

A new National crude oil engine of 65 h.p. has been fitted to drive a 55 kilowatt dynamo. Independent of this is a National gas engine which will be used if the other engine fails.

Messrs. Drury and Gomersall, of Manchester, were the architects for the alterations.

The contractors were:—Decorators, G. F. Holding, Ltd., of Manchester, and Honeywell and Stein, of London; structural alterations, P. Hamer, Ltd., of Swinton; plumbing, Garside, Ashton; exterior painting, Bardsley, Ashton; general equipment, carpets and curtains, H. Youll, of Southport; heating apparatus, Wagstaff's, of Dukinfield; steelwork, Edward Wood and Co., Ltd., Trafford Park; plaster, James Cadman and Sons, Salford; fibrous plaster, Art Plaster Co., Salford; and ventilating, Hargreaves, Bury.

"S.O.S. ICEBERG" PACKS OUT

Sunday's Premiere at the Marble Arch

After being in production for a year and a half, Carl Laemmle's latest spectacle, "S.O.S. Iceberg," made its bow to the British public on Sunday night, when the premiere was held at the Marble Arch Pavilion.

The reception, writes a correspondent, was extremely enthusiastic. Excellent business was registered at the Gaumont Marble Arch house during the first presentation. The packed house was held impressively silent during the many highly dramatic scenes, but there was no lack of laughter at the few comedy sequences, such as that in which the Eskimos and their dogs first sight the rescue plane. The finale of the picture drew prolonged applause and no lack of favourable comment.

The interest in "S.O.S. Iceberg" appeared to be most favourably strong, for at the conclusion of the first house, queues of several hundreds were waiting both outside the theatre, in the covered section of the theatre leading to the café, and in the café itself.

Late Scottish News

NEW BELLSHILL KINEMA

A.B.C. SUPER FOR PAISLEY?

ON Monday, November 6, the old Moss-end Pavilion, Bellshill, opened entirely reconstructed as the Regal P.H. The new building is a most attractive house, decorated in the Spanish atmospheric manner, the auditorium being carried out in the style of an old Spanish garden.

The sound is Western Electric, with a Western screen, and the projectors are the Ernemann 111. The seats were supplied by Beck and Windbank.

The architect was William Baird, of Bellshill.

The Regal is owned by George Palmer, who also controls the Bellshill Alhambra.

Paisley's New Super

It is rumoured that Associated British Cinemas are to erect a new super cinema in Paisley. It is expected that plans will be presented to the Dean of Guild within the next few weeks for a cinema with accommodation for 2,000, situated at the corner of Lady Lane and High Street.

Glasgow Tea Matinees

At the Broadway, Shettleston, Glasgow, George Singleton has introduced a new and attractive method of afternoon tea. Special terms are offered to ladies to have afternoon tea parties combined with the pictures. The house makes all the catering arrangements.

Mr. Hawke, the manager at the Broadway, tells us that as far as he knows the Broadway is the first in the field in this novel and attractive method of entertaining one's friends.

The Commodore, Whiteinch, Glasgow, Singleton's other house, is also running tea matinees, where seats may be reserved and tea provided at an inclusive charge.

Presentation to Glasgow Showman

To-morrow (Thursday), previous to Universal's Glasgow Trade show of "Love, Honour and Oh! Baby," in the Picture House, Manager James Clarke, of the Orient Cinema, is to be publicly presented by Jas. Welsh, president of the C.E.A., with the Blue Riband Certificate and cheque for five guineas, which he won recently in his telephone advertising campaign for Universal's "Out All Night." A representative company will afterwards be entertained to luncheon in the Adelphi Hotel by Mr. Clarke.

Sterling Offering

Sterling Film Co., Ltd., Glasgow office, announce that the Scottish Trade show of the latest Windsor-Sterling production, "For Love of You," starring Arthur Riscoe and Nauton Wayne, will be given in La Scala, Sauchiehall Street, on Friday next, November 17, at 11 a.m.

Miners' Kinema to Close

The Stirling Miners' Welfare Society have now definitely decided to close down their Randolph Cinema from Saturday, November 11.

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing November 12

London

Astoria.—"Jennie Gerhardt" and "Mama Loves Papa" (Paramount).
Carlton.—"The Way to Love" (Paramount).
Coliseum.—"Morning Glory" (Radio).
Davis, Croydon.—"The Working Man" (Warner) and "Just Smith" (G.B.D.).
Dominion.—"Reunion in Vienna" (M-G-M) and "Ann Carver's Profession" (U.A.).
Empire.—"Night Flight" (M-G-M).
Marble Arch Pavilion.—"S.O.S. Iceberg" (Universal).
Metropole.—"Reunion in Vienna" (M-G-M) and "Ann Carver's Profession" (U.A.).
New Gallery.—"A Cuckoo in the Nest" (G.B.D.).
New Victoria.—"Jennie Gerhardt" and "Mama Loves Papa" (Paramount).
Plaza.—"Golden Harvest" (Paramount) and "Going Gay" (Sterling).
Stoll.—"King of the Jungle" (Paramount) and "14 Juillet" (Nat. Dis.).
Tivoli.—"Power and Glory" (Fox).

Birmingham

Forum.—"The Rebel" (Universal) and "The Woman I Stole" (U.A.).
Futurist.—"A Bedtime Story" (Paramount).
Gaumont Palace.—"I Was a Spy" (G.B.D.).
Scala.—"The Big Cage" (Universal).
West End.—"The Devil's in Love" (Fox) and "I'll Stick to You" (B. Lion).

Bradford

New Victoria.—"I Was a Spy" (G.B.D.).
Theatre Royal.—"King Kong" (Radio).
The Regent.—"Love's Old Sweet Song" (Butcher's).
The Empire.—"Fast Workers" (U.A.) and "The Vampire Bat" (P.D.C.).

Bristol

Empire.—"Girl in 419" (Paramount) and "Lucky Blaze" (Ace Films).
Hippodrome.—"Our Betters" and "Man Hunt" (Radio).
King's.—"The Woman I Stole" and "The Cocktail Hour" (U.A.).
New Palace.—"Prince of Arcadia" and "Justice Takes a Holiday" (G.B.D.).
Regent.—"Just Smith" (G.B.D.) and "Man Who Dared" (Fox).
Stoll.—"The Kid From Spain" (Radio).
Triangle.—"Girl in 419" (Paramount) and "Lucky Blaze" (Ace Films).
Whiteladies.—"The Woman I Stole" and "The Cocktail Hour" (U.A.).

Cardiff

Capitol.—"Eagle and the Hawk" and "International House" (Paramount).
Empire.—"A Study in Scarlet" (G.B.D.).
Park Hall.—"Loyalties" (A.B.F.D.).
Pavilion.—"Heads We Go" (Wardour).
Queens.—"The Picture Snatcher" (Warner) and "Easy Millions" (Pathé).

Edinburgh

Caley.—"Below the Sea" and "Dangerous Crossroads" (U.A.).
New Picture House.—"The Only Girl" and "Fire Raisers" (G.B.D.).
New Victoria.—"The Only Girl" and "Fire Raisers" (G.B.D.).
Palace.—"Night of the Garter" (U.A.).
Playhouse.—"Diplomats" (Radio).
Rutland.—"The Eagle and the Hawk" (Paramount) and "Dance Hall Hostess" (G.B.D.).
St. Andrew Square.—"The Eagle and the Hawk" (Paramount) and "Dance Hall Hostess" (G.B.D.).
Synod Hall.—"Warrior's Husband" and "It's Great to be Alive" (Fox).

Glasgow

Coliseum.—"Below the Sea" (U.A.) and "His Private Secretary" (Ideal).
Cranston's.—"Facing the Music" and "Viennese Waltz" (Wardour).
Grand Central.—Mon.: "Strictly Personal" and "Cash" (Paramount); Thurs.: "Forgotten" (Universal) and "Maid Happy" (W.P.).
Green's Playhouse.—"Little Giant" and "Long Live the King" (First National).
La Scala.—"Possessed" (M-G-M).
New Savoy.—"The Eagle and the Hawk" (Paramount) and "Sing, Sinner, Sing" (P.D.C.).
Regal.—"Below the Sea" (U.A.) and "His Private Secretary" (Ideal).

Regent.—"Fast Workers" (M-G-M).
The Picture House.—"I Was a Spy" (G.B.D.).

Leeds

Assembly Rooms.—"I Was a Spy" (G.B.D.).
Coliseum.—"Hold Me Tight" (Fox) and "Fast Workers" (M-G-M).
Majestic.—"I Was a Spy" (G.B.D.).
Paramount.—"The Eagle and the Hawk" (Paramount) and "Loyalties" (A.B.F.D.).
Rialto.—"The Kiss Before the Mirror" and "Lucky Dog" (Universals).
Scala.—"Hold Me Tight" (Fox) and "Fast Worker" (M-G-M).
Tower.—Mon.: "Love's Old Sweet Song" (Butcher's). Thurs.: "The Colons and the Kellys in Trouble" (Universal).

Liverpool

Forum.—"A Bedtime Story" (Paramount).
Futurist.—"The Big Cage" (Universal).
Palais de Luxe.—"Fra Diavolo" (M-G-M).
Prince of Wales.—"The Picture Snatcher" (Warner).
Rialto.—"Arizona to Broadway" (Fox).
Royal Hippodrome.—"Arizona to Broadway" (Fox) and "Justice Takes a Holiday" (G.B.D.).
Scala.—"Night of Terror" and "Matinee Idol" (U.A.).
Trocadero.—"Rasputin, the Mad Monk" (M-G-M).

Newcastle

New Westgate.—"Prince of Arcadia" (G.B.D.) and "The Sphinx" (Pathé).
Pavilion.—"Just Smith" (G.B.D.).
Queen's Hall.—"Just Smith" (G.B.D.).
Stoll.—"Christopher Strong" and "Man Outside" (Radio).

Sheffield

Albert Hall.—"Murder in the Zoo" (Paramount) and "Forgotten" (Universal).
Central.—"Sweepings" and "Scarlet River" (Radio).
Cinema House.—"Right to Happiness" (Wardour) and "Don Quixote" (U.A.).
Electra Palace.—"Sign of the Cross" (Paramount).
Hippodrome.—"I Love That Man" (Paramount) and "Mayor of Hell" (Warner).
Regent.—"I Was a Spy" (G.B.D.).
Union Street.—"The Great Jasper" (Radio) and "Midnight Warning" (Universal).

SCALA, STOURBRIDGE

Remodelled and Redecorated

The alterations and redecorations recently completed at the Scala, Stourbridge, have considerably enhanced the appeal of the cinema, of which H. J. Brett is the manager.

An attractive scheme of merging colours in green, blue, red and cream has been incorporated and effectively carried out by Messrs. Cornelius Green.

New seating by Lusty, and carpets and curtains by Messrs. H. P. Jones, Stourbridge, have been provided.

Improvement in the lighting arrangements has been effected by the adoption of double-tiered fireproof panelled lights with bracket fittings to match.

Selotex sound-absorbing board, inlaid in the walls, has materially advantaged the acoustic property of the hall.

G.B. SCREEN SERVICES, LTD.

A. Arblaster's Appointment

A. Arblaster has been appointed distribution manager of G.B. Screen Services, Ltd., the new company which has been formed by the Gaumont-British Company, for the conduct of film publicity from scenario to screen.

Mr. Arblaster has been in charge of distribution for Publicity Films, Ltd., for the past 14 years. His many exhibitor friends will wish him every success in this new sphere, which will considerably widen the scope for his abilities.

"THE HAPPY ENDING"

Staged by Radio Players

The Radio Players successfully presented "The Happy Ending" on Friday evening at the New Cripplegate Theatre, and a crowded house, which included Mr. and Mrs. S. G. Newman, gave these enterprising amateurs a good welcome. The popular play by Ian Hay was exceedingly well staged and efficiently produced by Edward E. Day, and the players displayed none of the nervousness which sometimes afflicts the amateur. Leonard Andree, as the wife, and husband, Margaret Buchanan as the wife, and Paul Worsley as a sympathetic uncle, had the leading roles and displayed real ability. The rest of the cast, which included Wanda Frey, Geoffrey Ingledew, and Rob Forbes, also did well.

CHARITY FILM SHOW REFUSED

An application to hold a special kinematograph performance in the Majestic Cinema, on Sunday, December 3, in aid of the Leeds, on Sunday, Christmas Treat, was rejected by the Leeds Watch Committee, but no objection was raised to the holding of a sacred concert on that day.

Globe, Notts, for Tom Wright
Tom Wright, ex-president of the Notts and Derby branch C.E.A., has taken over the Globe Cinema, Trent Bridge, Nottingham. His enterprises include the Goldsmith Picture House, and the Imperial (Nottingham) the Regent (Warrington), and the Empire (Blackpool).



A section of the large crowd which attended the premiere of Universal's S.O.S. ICEBERG at the Marble Arch Pavilion on Sunday



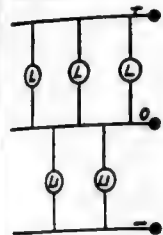
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ALTERATIONS TO LIGHTING CIRCUITS

THREE-WIRE DANGERS

By Cyril Sylvester, A.M.I.E.E.

THE object of this short article is to draw attention to the essential points which must be observed when alterations and additions are made to circuits connected to a three-wire distribution system. It is dangerous to connect circuits to this system indiscriminately.



Home Office Regulations state that a switch controlling any lighting circuit shall be placed in the live side of that circuit: this is generally accepted to be the positive side. This is true of ordinary two-wire systems, but it does not hold good in connection with a three-wire system; that is, in a three-wire system it is necessary at times to place the controlling switch in the negative side of the circuit if Home Office requirements are to be met.

This is clear if the sketch is considered. Here, a typical circuit diagram of a three-wire system is illustrated. It will be seen that the polarity of the conductors is positive (indicated by the cross), neutral (indicated by the nought) and negative (indicated by the minus sign). I have shown a few circuits connected to the system, some being connected between positive and neutral (indicated by L) and the others between neutral and negative (indicated by N); it should be noted that the neutral conductor is earthed.

Balance in Three-wire Systems

In the illustration the circuits are indicated as being unevenly balanced. The important point here is that any additional circuits should be connected to the side to which the fewest lamps are connected. It is not at all necessary to count the lamps and their wattages to determine what amount of out-of-balance exists on either side. All one has to do is to switch on the whole of the lamps and connect a voltmeter across first positive and neutral and then negative and neutral. If any out-of-balance exists, the voltage across the side to which the fewest lamps are connected will be lower than across the other side.

Glancing at the illustration we will assume that the voltage across the outers is 440 volts; this, with an evenly balanced system, would mean an exact voltage of 220 volts between either outer and neutral. But the system is out-of-balance, so that the voltage across either side will be different, yet the total voltage will be the outers' voltage: that is, if the voltage between positive and neutral is 230 volts, the voltage between negative and neutral will be 210 volts.

It should be pointed out that the current flowing from one outer to another is the same; this is because the circuits across each side of the system are in series with each other, although there is more current flowing in one side of the system than in the other. All that matters, however, is to know the exact amount of voltage difference across each side; knowing this, the calculations for determining the number of lamps which may be connected to produce perfect balance are simple.

Determining Polarity

There are different kinds of pole finders on the market, but some of them are not reliable. Any kinema theatre engineer, however, has the means of making a pole finder which is not only reliable, but inexpensive. The most simple one that I know of is made from a small glass jar in which a solution of sulphuric acid and water has been placed. Two small strips of lead should be immersed in the solution, and a flexible lead, about 6 ft. long, should be connected to each strip.

(Continued on page 50.)

The Observation Window

Authority's Fire Comment

'Shutter Mechanism at Fault

A Few Make-up Problems

IN its Annual Report, the Middlesex County Council Licensing Committee utters a warning as well as a compliment. "There have been," the report states, "no fires of importance during the year, although a number of small film fires have occurred. These have been dealt with in every case without the audience becoming aware of the trouble, and tend to demonstrate that the precautions taken are on the right lines, and the staffs of the kinemas alive to their responsibilities."

"THE fire trouble in many cases has been traced to a certain type of projector used, with a high intensity mirror arc, for which it was not originally designed. The makers have been interviewed, and have found a solution in the fitting of new shutter mechanism. In every case, where such projectors are in use, steps are being taken voluntarily to put the matter right, except in one instance, where it is proposed that a definite requirement be made."

THERE is this week a beautiful bit of Technicolor on view at the New Empire, Leicester Square. It shows various tropical birds in their brilliant colouring, against backgrounds sometimes equally vivid. One may wonder to what extent the colours are true to life, since a critical eye could find few yellows and no violet shades on the screen. Nevertheless, the generally pleasing tones and the crisp definition evidently meet with the approval of the audience, signified in the usual manner.

HOLLYWOOD'S two-faced women, writes a correspondent, are working havoc with motion picture make-up men. The reason for this is that each side of every person's face looks slightly different, one side usually being much more prepossessing than the other in profile. Of course, it might be possible for an actress to present only the "best side" of her face for close-ups.

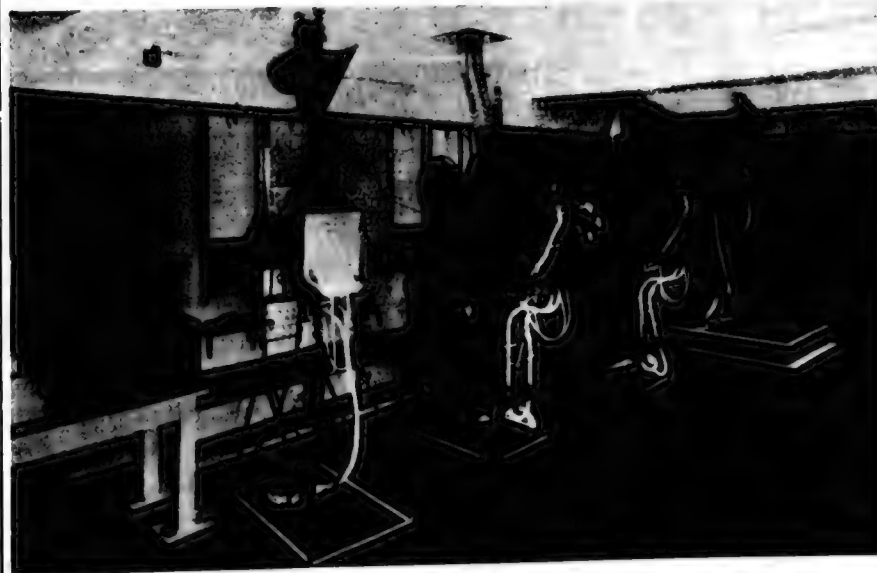
"WE don't sit up nights figuring out ways to save time on an actor's make-up," Wally Westmore, of the Paramount make-up department explains. "It's the two-faced women who cause most of our daily time loss."

THE difference in time required to make up the two character sides of an actor's and an actress's face was recently illustrated in the case of Marlene Dietrich and Maurice Chevalier. Both given a 9 o'clock call for the set, Chevalier is not required to be in the make-up department till 8.30. Miss Dietrich must be there at 7 o'clock. This is the average time differential.

"THE two-faced situation turns into a real bugbear when players change make-up during the day," Westmore continues. "During the filming of 'Midnight Club,' the faces of Alison Skipworth and George Raft had to be made up as many as three times a day. The time and money loss was very considerable." Permanent complexions as well as permanent waves seem to be essential.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The above illustration is the projection room at the Regal Theatre, Canterbury, one of the latest of the County Cinemas. Ltd. group.

The theatre is under the general management of A. W. Arkell. The equipment includes two Super Simplex rear-shutter projectors, with the latest Hall and Connolly H.I. arcs. These are fed from a 30 kilowatt twin bulb Hewitt Mercury Rectifier, which is placed in an adjoining room. Latest Brenkert Spot and Slide Lantern and

G.E.C. control panels are fitted to each projector spot and slide, and these are all contactor controlled, the board being placed in the rectifier room.

The curtains and house lights are also worked from these panels. The non-arc is also in the operating room. Sound equipment is Western Electric, SX.NS. automatic change-over device fitted to the projectors.

The operating room staff consists of chief engineer, F. L. Eggar; first operator, T. G. Dodd; second, P. E. Hawkins; third, A. E. Bentley; fourth, J. Marriott.

AN EXPERIMENT IN COLOUR FILMING

PASTEL SHADES PREVAIL

By R. H. Cricks, A.R.P.S.

THE first Trade show of the Raycol Colour process was given at the London Hippodrome on Monday last. The subject was "Skipper of the Osprey," produced at the A.T.P. studios, Ealing, and on the lower reaches of the Thames.

An Experiment

In a conversation I had subsequently with F. Cooper, of Raycol, in their studios in Great Earl Street, W.C.2, he explained that this production was intended as a commercial experiment to prove the possibilities of the system. Frankly, I cannot help feeling that it was rather a pity that such an experiment should have been made before the system had been further perfected.

The principle of the process will be quite clear from the illustration of a cutting of Raycol film printed on another page. In the camera the image is divided by a prism, which overcomes parallax, and forms two quarter-size images on the film, two in the

ATMOSPHERICS



"Steady on with that spray, Bill," yelled the manager. "I like atmosphere all right, but remember this is a picture theatre, not an operating theatre."

one frame. Processing and printing are, of course, perfectly normal, and are subject to no extra cost. The sound track also is in no way affected.

A Lens Attachment

In the projector, a double lens is slipped in position in place of the standard lens, and is adjusted to register the two images on the screen. The lens itself contains the filters, so that the positive carries no colour.

Pastel Shades

The system is, of course, of the two-colour additive type; this fact was unfortunately only too obvious in the demonstration. The only colours visible were pastel shades of red and blue-green, with a rather synthetic white, while the two colours were by no means correctly registered, and the peculiar effect was seen of red fringing on the left of objects and blue fringing on the right. It is only fair to mention that, according to Mr. Cooper, this was due to the fact that the projection room at the Hippodrome is off-centre with the screen, so that the two images could not be both in sharp focus.

Lack of Definition

An even more serious fault, however, was the consistent lack of definition. As a result the audience were seen to be rubbing their eyes after a few minutes of it. In fairness, I may add that with my usual willingness I had found a seat not too far from the screen. The faults of colour range and registration can no doubt be overcome; it is very doubtful whether this lack of definition can ever be quite eliminated, although no doubt susceptible of improvement. After all, the image on the film is only the same size as the 16 mm. frame, and the enormously increased magnification must necessarily give rise to problems of definition.

I personally am wholly in favour of the additive principle as opposed to the subtractive, if only for commercial reasons. I am, however, very doubtful if Raycol is to be the additive process which will take the public eye.

You can beat eggs! — but you cannot beat
SIEMENS-PLANIA CARBONS



Universal's circus parade display which aroused great interest during its tour of London, last week, in connection with the release of *THE BIG CAGE*

SHOWMANSHIP IN A NEW LIGHT

The Wizardry of Coloured Illumination

"LOST CHORD" TABLEAU AT A.B.C. THEATRES

SHOWMANSHIP is as old as the hills. Ever since one section of the community commenced to entertain others, showmanship has been considered to be the essential of the entertainment world. Even when the quality of showmanship is bad or indifferent it stimulates a certain amount of interest; but it is good showmanship that counts, the showmanship that swells box-office receipts.

In the cinema business the opportunities for the exploitation of showmanship are legion. The services of electrical and mechanical apparatus can, and are, enlisted to draw the attention of patrons to forthcoming attractions. By careful study of the means at his disposal there is hardly any excuse for the theatre manager who does not keep the interest of his patrons centred on the provisions he has made for their future entertainment.

The Real Showman

It may be argued that with means at one's disposal showmanship is not the art it is supposed to be. This may be true to a certain extent; but the real showman is the man with ideas, one who, with limited means, can produce big things.

An outstanding example of modern showmanship is to be seen at all A.B.C. theatres which are featuring "The Lost Chord" in next week's programmes. This takes the form of a tableau which depicts the interior of a church: there is but a solitary figure, that of a nun kneeling in prayer at the front of the altar. A beam of high-intensity light is projected upon the kneeling figure, this appearing to be the rays of the sun passing through one of the stained-glass windows.

The tableau is on view for about five minutes, during which period a gramophone record of a female vocalist singing Gounod's "Ave Maria" is played. In the theatres where an organ is installed, it is synchronised with the record so that the finishing touch, the real church atmosphere, is produced.

The brains behind this tableau is Wilson Speakman. I understand he designed the whole thing. That it is popular is manifest from the reports of managers of various theatres; they all say that it is a spectacle appreciated by patrons.

Effective Lighting

From a technical point of view it may be said that the tableau is an example of what can be accomplished with the proper application of coloured light. The church interior, for example, is produced from a lantern slide projected upon a backcloth.

The result is not just a splash of coloured light intended to create the illusion of a church interior; the slide is exceptionally well executed, the whole of the details being drawn and coloured in their three dimensions so that the proper amount of light and shade is produced.

The beam of light passing through the window is obtained through the medium of a batten spot fitted at the back of the proscenium.

I saw this tableau at the Elephant and Castle theatre. I was much impressed with its simplicity yet outstanding attractiveness—with what is achieved at so little cost.

CYRIL SYLVESTER, A.M.I.E.E.

Bristol Mickey Mouse Club



A real baby was employed in this street stunt by H. M. Burge for *A BEDTIME STORY* (Paramount), at the King's, Bristol

REAL BABY IN STREET STUNT PUTS OVER "A BEDTIME STORY"

A real baby was used in a street stunt for "A Bedtime Story" (Paramount) by H. M. Burge, of the King's, Bristol, who, dressing a man as Maurice Chevalier, sent him out on the streets wheeling a pram containing a real baby to represent Baby Le Roy in the film. The man bore a card on his back advertising the film.

Mr. Burge also secured a tie-up with the Cavendish Furnishing Company, which dressed one of their windows with bedroom furniture and cards and stills of the film. The cards were cleverly worded and drew attention to the value and comfort of Cavendish beds and to the picture showing at the King's.

In addition, the *Evening Post* co-operated with Mr. Burge in running a composite page, while for house-to-house distribution 10,000 throwaways were used.

NORWICH "MISS ADORABLE" Dance Competition

To precede his week's showing of "Adorable" (Fox) Eric Finlason, the manager of the Haymarket P.H., Norwich, tied-up with the management of the Spring Gardens Dance Pavilion and a most successful dance was arranged on October 23, when a large number of Norwich belles competed for the title of "Miss Adorable." Three prizes were presented by the Haymarket management.

For the screening of "Radio Parade" (Wardour) at the Princes, Leicester, Manager Hickson put over an attractive stage show, featuring Cyril Foster and his Rhythm Boys.

G. Higgs' Organisation for Child Patrons

PRESS SUPPORT

GEORGE A. HIGGS, of the Bristol Hippodrome, has organised a Mickey Mouse Club for the young patrons of that theatre, where Mickey Mouse films form a regular part of the programme. In this he has secured the co-operation of the *Bristol Evening World*, which will run a Mickey Mouse cartoon strip every Friday evening in the children's supplement of the paper.

A special corner of the paper will also be devoted to members of the club, and this will be conducted by "Uncle Walt," and will contain notes, particulars of competitions and an entry form which applicants for membership will have to fill up and send to Chief Mickey Mouse at the Hippodrome. Each member will have a badge to wear, and will be entitled to enter all competitions for which the prizes offered will be various articles in which Mickey Mouse forms some part, such as Mickey Mouse watches, for instance.

One of the Hippodrome page-boys has been elevated to the position of Chief Mickey Mouse, and will be constantly on the front of the theatre or in attendance inside the house dressed in the full regalia of the famous rodent.

Mr. Higgs has set aside one corner of the café at the house specially for Mickey Mouse members; this will be decorated in proper style, and when club members come here with their parents for tea they will be served on special Mickey Mouse china. Teapots, cups, saucers and plates will all be decorated with appropriate designs.

Mr. Higgs has secured support from the various shops selling Mickey Mouse articles, and by means of these tie-ups will obtain still greater publicity for the club.

BOOSTING "THE GHOUL" Aberdeen Girl's Pluck

When showing "The Ghoul" (G.B.D.), T. A. Lunn, manager of the Picture House, Aberdeen, inserted an advertisement in the local evening newspaper, offering a reward to the woman who would volunteer to pre-view this horror film.

A condition was laid down that the woman would be required to sit alone in the empty building during the showing of the film.

Over seventy women volunteered, but as it was impossible, under the conditions laid down to let them all pre-view the film, the names were put into a hat, and the name of the first to be drawn was Miss Leighton, 200, King Street, Aberdeen.

There was a large crowd of people outside the Picture House when Miss Leighton emerged after the performance, and she was heartily congratulated by her friends.

BOLTON CAMPAIGN For "Good Companions"

"Good Companions" at the Capitol Super Cinema, Bolton, proved a terrific success. Much credit is due to L. N. Rowley, the general manager, whose advertising campaign was planned a month in advance, consisting of tie-ups at all the leading booksellers in the town, and the four largest music dealers; also a very striking window display at Marks and Spencer's.

All radio shops in the centre of the town had attractive stills, and suitably worded display cards drawing attention to the records and the picture. In addition, 20,000 "Star Filmogram" magazines were distributed.

The foyer display consisted of a large supply of records and books.

OLDHAM BOOK TIE-UP Boosts "Sign of the Cross"

Booksellers in Oldham played a prominent part in "The Sign of the Cross" campaign conducted by Wally Baker, of the local Palladium Kinema. Realising the value of a tie-up they devoted their windows to special displays of the novel and stills.

On the front of the Palladium a white cross showing through a background of flame, with red floodlights, attracted a great amount of attention. Mr. Baker also used posters and cut-outs to good advantage in the front of house display.

Additional space was taken in the newspapers, and over a hundred clergy were circularised through the post. A street stunt and a striking lobby display were other features of the boost.

BIG CHATHAM BOOST FOR GRACIE

M. WEBSTER'S ATTRACTIVE SCHEME OF TIE-UPS AND DISPLAYS

"THIS Week of Grace" (Radio) provided Herbert A. Webster yet another opportunity to display his versatility, for his vestibule tableau and scheme of tie-ups was on a more than usually large scale and the paybox at the Empire, Chatham, reaped the reward.

In the vestibule was a frame 12 ft. by 5 ft., setting for a head cut-out of the star surrounded by day-matter and title in silver glitter letters. Miniature figures of Grace Fields in the burlesque dance costume were placed as if mounting a set of stairs, the centre of which was a concealed loudspeaker. The latter, in conjunction with two other moving-coil speakers situated outside, was utilised throughout the day to broadcast the song hits, while notices as to what was being played were hung at vantage points.

All H.M.V. depots in Chatham, Rochester and Gillingham displayed records and notices of the film.

A new music store, Godfrey's, gave a whole window space. A board 8 ft. by 7 ft. portrayed a car containing the star with others mounting a hill, the wheels being records, surmounted by "we never tyre"; whilst the petrol can was marked "Empire Spirit" and a milestone stated: "Empire Miles Ahead." The title and day-matter were in raised glitter letters.

Murdoch's window displayed a board 8 ft. by 5 ft. showing the star doing her burlesque ballet dance, and the title was in green glitter to emphasise the "Fields."

Campbell's furniture store have been issuing in the local Press for some weeks' past "Gracie Fields' advice on furnishing." Here, a full-size cut-out of the star continued to give advice and added that "a visit to the Empire was not to be missed."

Further tie-ups arranged included one with Cooper's radio store and Marks and Spencer's; whilst on both sides of the railway bridge over the High Street were two enormous posters, 75 ft. by 6 ft. and 50 ft. by 8 ft. respectively.

All the posters and art boards were the work of the Empire staff under E. Dudley Pout.

Ten thousand handbills were also distributed and sandwich boardmen paraded the district.

EXPLOITING KONG

Kidderminster's Largest Sign

The "flair" for showmanship, which B. Gudgeon and H. Blent, of the Grand, Kidderminster, undoubtedly possess, was never more in evidence than in their recent displays for the exploitation of "King Kong" (Radio).

A 40-ft. figure of King Kong, the largest sign ever exhibited in Kidderminster, covered the facade of the theatre. This was illuminated with spotlights. The title, in huge letters, was placed each side the monster.

Another feature of the boost was a window tableau with a horribly looting apish figure, whose ghoulish aspect was intensified by a greenish colour, on which a direct flood of light played. Its outspread arms appeared ready to pounce upon an unfortunate girl in the forefront. The backcloth and side wings represented a jungle scene with palm trees, etc. The name, "King Kong," superimposed on a row of miniature houses, was inserted in the middle.

A large, shaped poster, bearing the silhouette of a negro, was placed near the entrance doors.

In addition, an intensive publicity campaign was conducted, booklets being distributed over a surrounding area of 15 miles.

EDDIE IN A BULL FIGHT Scene from "Kid from Spain"

Manager Yorke was responsible for an extensive campaign at the Palace, Erdington, for "The Kid From Spain" (U.A.).

Window displays of a large illuminated hand-painted cut-out tableau of Eddie Cantor and the Goldwyn Girls with a bull-ring tor and the Goldwyn Girls in a tie-up for background, were displayed in a tie-up for music and records with the leading dealers throughout the district.

A further cut-out display of Cantor in a bullfighting scene was arranged in the ballroom entrance.

On the theatre front a giant sign, 40 ft. long and 4 ft. deep, carrying a cut-out head long and the film title in glitter of Cantor and the film title in glitter letters was erected on the left-hand side, and on the right was a hand-painted pictorial cut-out 40 ft. long and 15 ft. high of the bull-ring scene from the film.

FREE PAGE ADVERTISEMENT Lincoln's "Good Companions"

A full page was obtained in the *Lincolnshire Chronicle* and *Leader* by H. B. Harris, of the Exchange Kinema, Lincoln, to publicise the three days' screening of "The Good Companions" (G.B.D.).

Local shopkeepers were all persuaded to take space in the paper, using scenes from the film and catchlines to tie-up their products with the film. The cinema's advertisement and a synopsis of the film in the centre completed an attractive layout.

3,500 "CAVALCADE" BOOKINGS

H. O. Ryan, manager of the Palace, Aldershot, informs us that advanced bookings for "Cavalcade" numbered 3,500. This number of seats was reserved before opening date, and on the Wednesday every bookable seat was sold for the first and second house performances for the following Saturday.

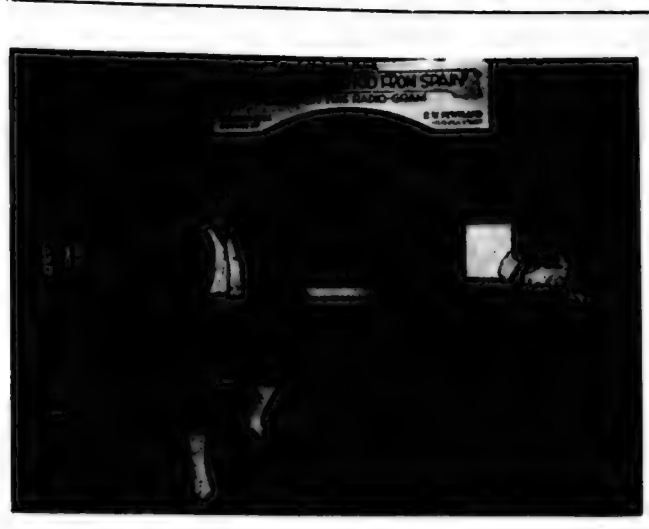


With this chariot, Wally Baker gave a great boost to *THE SIGN OF THE CROSS* (Paramount) at the Palladium, Oldham



An attractive display by H. A. Stevens, of the Majestic, Blackburn, advertising *A FAREWELL TO ARMS* (Paramount) and A.B.C.'s advertising *THE KID FROM SPAIN* (U.A.), at the Playhouse, Edinburgh

FIND "BLONDIE JOHNSON"



D. C. Walls' Challenge to Manchester

ORIGINALITY IN NEW BATCH OF STUNTS

DENNIS C. WALLS has worked a number of original stunts in connection with films shown recently at the Casino, Manchester.

For "Blondie Johnson" (First National) a "blonde" was engaged to walk from various points of the city to the theatre at each performance. The first two persons challenging her with "May I accompany you to the Casino?" were admitted to the performance free. Announcements giving the route she would take were made on the screen and in a special vestibule display, which included photographs of her.

For "Colleen and Kellys in Trouble" (Universal) 50,000 puzzle handbills of a scene from the film were distributed, and the first complete solution, claiming the tree tickets which were offered as a prize, was received within half an hour of opening.

Twelve amateur detectives were invited by Mr. Walls to attend a preview of the film, "Crime of the Century" (Paramount).

Sheets of paper were given to each, on which they were to write their solution of the crime during the one-minute interval in the film. These were displayed on the theatre front, with an announcement: "Read what your friends say about 'The Crime of the Century'—have they solved the mystery? Can you?"

To publicise "Night of the Garter" (U.A.), a man in morning dress, complete with top hat, monocle and cane, and with a gaudy garter around one leg, paraded the streets distributing visiting-cards announcing Sydney Howard, (Knight of the Garter, Casino). A contest was also arranged in conjunction with a local paper for completing a picture of the star, with the features missing.

An imitation Irish sweepstake drum, 6 ft. long, containing throwaways, was displayed at the entrance of the cinema for the screening of "Lucky Number" (Wardour). Above the cut-out holes was the wording, "The Lucky Number is Here. Please take one." Two newsboys distributed handbills and displayed newsbills, entitled "Cinema News. Cinema managers' lucky number."

Mr. Walls has also arranged a number of attractive displays at the entrance of the cinema in the vestibule, and on the stairs advertising the A.B.C. Big Picture Parade.

Eddie Cantor in Role of Bull Fighter

ARENA SCENE SET IN BIRMINGHAM FOYER

NORMAN L. ADAMS, manager of the Adelphi Cinema, Hay Mills, Birmingham, is ever alert to bright publicity angles. To exploit "The Kid from Spain," a scene from the film was set in an alcove of the entrance hall. On the front of the house entrance was arranged the bull ring scene with cut-outs of Eddie Cantor dressed as a bull-fighter, replete with a large black bull in full charge, and the title below in glitter letters.

Direction posts announced "This way to the Bull Fight."

For "Tynara" (U.A.) he arranged a fine setting of the "pant scene" in the vestibule. This showed Kay Francis lying in a punt surrounded by cushions, with Ronald Colman in the act of propelling the boat along. At the rear was a quantity of evergreens to give the illusion of the river bank, whilst in front was a cleverly arranged display of ferns. Art announcement cards displayed at vantage points gave details of the film, its stars, times of showing, etc.

On the front of the house were a series of cut-outs of Ronald Colman and Kay Francis with the film title in large 3-ft. cut-out glitter letters.

THE TOPICAL TOUCH

Elections Publicise Kinema

Chas. Grathorn, general manager to the Dent enterprises in Birmingham and Tamworth, took full advantage of the municipal elections to publicise the Grand, Tamworth, during the past week. To this end he had a number of bills printed to represent candidates' election posters with the outline of the Union Jack worded, "Vote for 'The Good Companions' (the Entertainment Candidates), at the Grand, Tamworth. All the week."

Below this was the usual frame familiar to all as a facsimile of the voting card with the candidates as Good Companions and Guy Fawkes. This caused not a little amusement to the general public in that it was quoted on a number of the election platforms, thus providing an immense amount of free mouth-to-mouth publicity.

TIE-UP WITH SILK FIRM

For the "Silk Express"

When showing "The Silk Express" (First National) on a concurrent run in Bristol C. W. Scott-Bucdeuch, of the Empire, and W. Progers, of the Triangle, arranged an interesting competition for patrons in co-operation with the silk firm of H. E. Closs and Co., and the Bristol Evening Post.

In Closs and Co.'s shop window was displayed a quantity of silk, and competitors were asked to estimate the actual number of inches of silk displayed.

A large number of entries were received, and the successful competitors were presented with their prizes on the stage of the Empire on the Friday evening.

In addition, a composite page was run in the newspaper and 10,000 throwaways distributed. As a front of the house display Mr. Scott-Bucdeuch had signal posts erected each side of the canopy of the entrance to the theatre, with dropped arms, and the announcement that "The Silk Express" is now running.

MANCHESTER GOLFERS

See Bobby Jones Series

When showing the Warner series of Bobby Jones golf shorts, L. Lewis, manager of the Theatre Royal, Manchester, invited to the cinema all the professionals and club secretaries of the twenty-five Manchester and district golf clubs.

About two hundred golf enthusiasts attended the opening performance and this was well publicised in the local Press. In addition to this boost, Mr. Lewis issued special invitation cards to the clubs and box-office cards were displayed in the club-rooms. Cut-outs of Bobby Jones were exhibited outside the theatre and a display of golf clubs, etc., was arranged by A. W. Lear, A.B.C.'s area publicity representative, with Spaldings, the sports outfitters.

FLOODLIGHTING "CAVALCADE"

Floodlighting has been installed at the Regent P.H., Rotherham. This was completed just in time to bring into prominence a big scenic outdoor display for "Cavalcade," in which scenic set-pieces, monster posters and a big array of flags and hunting

FLYING PLANES IN EDINBURGH WINDOW DISPLAY

Ingenious Device Used in Exploitation of "Central Airport"

"CENTRAL Airport" (First National) received a great boost by means of a realistic airport scene staged by J. S. Nairn, in the show window of the Ritz, Edinburgh.

The display consisted of a backcloth on which were painted mountains and blue sky with cloud effects and aeroplanes. Cut-outs of the title of the film, the star's name and picture were attached to the front. In front of this, a cloth draped over boxes and treated with stucco and green and brown distemper, formed a range of mountainous heights and rugged foothills.

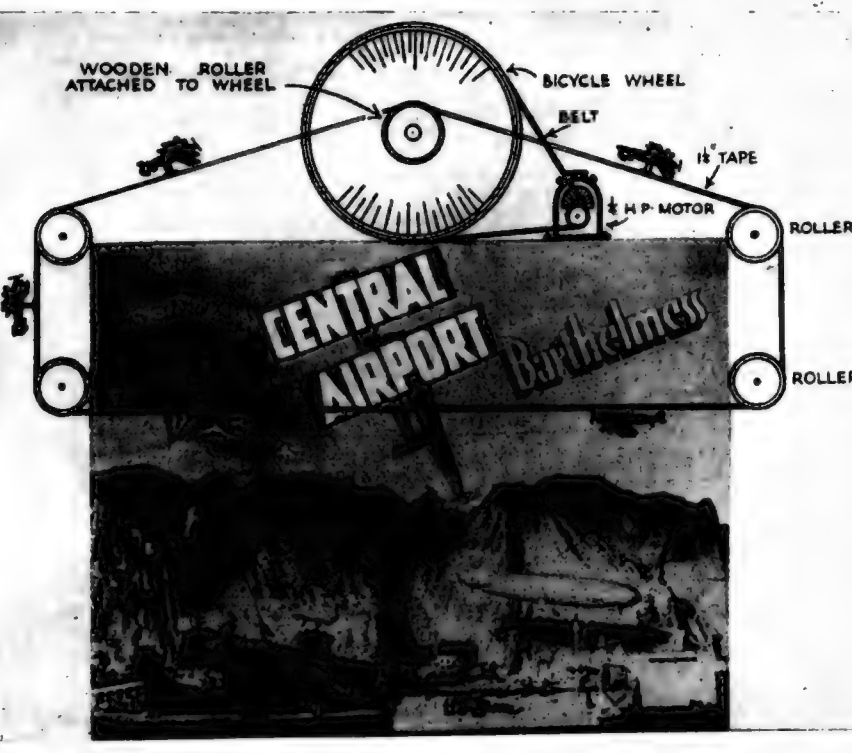
In the valley was a model farm, complete with farmyard, trees, animals, and the farmer and his wife. To the left a road wound its way up into the mountains, and below was a pond with toy swans floating on it. In the near foreground was the aerodrome, with hangars, control tower, aeroplanes, floodlights, and landing signals. Model cars and pedestrians were placed

on the carriage-way connecting the landing field with the hotel, and aeroplanes and an airship were suspended by wires from the ceiling. In addition to this, a number of model planes attached to a continuous band connected to an electric motor travelled across the window above the display.

The working arrangement for this can be seen in the accompanying illustration. A small electric motor drives the bicycle wheel, and attached to the hub of this is a wooden roller over which the tape carrying the 'planes runs. To prevent the tape from slipping, gramophone needles are fixed in a path in the roller.

The 'planes are attached to the tape with stout wire, thereby keeping them upright when passing over the rollers.

The cost for the mechanical part of the display amounted to 2s.—the bicycle wheel costing 1s. and the tape 1s.



J. S. Nairn's, of the Ritz, Edinburgh, display for *CENTRAL AIRPORT* (First National) showing the ingenious mechanical arrangement for "flying" the aeroplanes

"SIGN OF THE CROSS"

P. F. Inkester's Clever Publicity

P. F. Inkester, manager of the Ritz Cinema, Bordesley Green East, Birmingham, gained enormous publicity for "The Sign of the Cross" (Paramount) with a striking front of the house display. Immediately over the entrance was a painted cut-out, 8 ft. high, of a Roman soldier on guard. Facing the main road was a huge painted cut-out, illustrating the burning of Rome, and over this were placed monster heads of Elissa Landi and Fredric March, whilst the centre position was occupied by a replica of Charles Laughton. All this was flood-lit at night.

On the side of the building another 48-sheet cut-out was posted.

Further publicity was gained by a tie-up with a local radio dealer. This took the form of a model of the burning of Rome. To give the effect of flames, two orange lights were attached to a flashing device allowing the light to be flashed on and off. Four art announcement cards carried the following wording: "Fire! is impossible with the new Kolster-Brandes set. The Rejectorstat makes your set safe from outside interference. Ask for a demonstration, and do not fail to see 'Sign of the Cross' at the Ritz, where you will see the great havoc wrought by the great fire of Rome."

BRIDAL DISPLAY

As an added attraction to the programme at the West End Cinema, Birmingham, when the musical success, "Prince of Arcadia," was screened, the management arranged, in conjunction with Joan and Co., of Corporation Street, an interlude when a special fashion display was staged, concluding with a tableau of a picturesque bridal group.



A miniature radio exhibition in the entrance to the Dominion, Walthamstow, gave excellent publicity to V. Coombs' screening of *RADIO PARADE* (Wardour)

"FACING THE MUSIC"

Liverpool Plugs Song Hits

From all over the country Wardour's have been receiving enthusiastic comments from exhibitors who have been playing their latest Stanley Lupino hit, "Facing the Music," and the latest manager to benefit by this B.I.P. comedy is Mr. Lundy, of the Forum, Liverpool, who put over a big drive in order to exploit the film.

Extra advertising space was, of course, taken, and over fifty shop displays were arranged tie-up with the Noel Gay song, "I've Found the Right Girl."

During the week previous to screening, all the dance halls, restaurants and hotels put over this number, and valuable publicity for the film was gained by the prominent display of cards bearing the caption: "You are now listening (or dancing) to —" here followed details of the film and cinema at which it was showing.

Mr. Hughes, of the Trocadero, Southport, also went out in a big way to put over this film, local music dealers and record shops being quick to seize the opportunity of co-operating.

BIG LYONS' TIE-UP

"Morning Glory" Confection

A first-class tie-up for the plugging of the Katharine Hepburn feature, "Morning Glory," at the Coliseum, London, has been effected between Frank Tilley and W. Buchanan Taylor, publicity manager of J. Lyons and Co., Ltd.

"Morning Glory" opened at the Coliseum on Saturday, November 4, and from Monday last every Lyons' teashop soda-fountain has been serving a special "Morning Glory" confection and listing it on the soda-fountain menus.

Other tie-ups include a big chain of drug stores and one of the leading daily newspapers.

AROUND THE LONDON SHOWS

Publicity Use for Old Records

TOOTING ATTRACTION

WHEN sound-on-disc became obsolete most kinema theatre managers scrapped their turntables: they had no further use for them. But Mr. Lane, the manager of the Kennington Theatre, thought otherwise—he immediately utilised one of these as an advertising medium.

The motor and turntable are accommodated in a box, on the front of which is fitted an elaborate cut-out. In the aperture, fixed to the turntable, a three-sided box is fitted, on the sides of which are details of forthcoming attractions.

The interior of the box is equipped with single-piece glass reflector units with colour screens. In this way the inner rotating box is flooded with coloured light.

Much consideration was given to the design of the cut-out, the silhouette of the Houses of Parliament, Westminster Abbey and Big Ben are exceedingly well done, and the heralds on either side add the finishing touch.

Kine-Variety at Mitcham

Looking in at the new Majestic Kinema, Mitcham, I found Silverton Miles, the resident manager, busy with the kine-variety programme that has been instituted.

Appearing on the stage was Horace Sheldon and his musical ensemble. It was a very good show, comprising music, singing and dancing. It struck me as the ideal variety side of a programme, and the participants were well received, and greatly appreciated by the demonstrative audience.

The show recently appeared with equal success at the State Kinema, Thornton Heath.

Stage Presentation

The Mayfair, Tooting, provides entertainment for its patrons in as many varieties as may be found in the district of its namesake.

Since its opening it has established a reputation for varied programmes, and under its present control it maintains its position.

Last week "Hawleys of High Street" (Wardour) and "Farewell to Arms" (Paramount) formed the film programme, and in addition strong attention was given to the stage side, especially in detail paid to the "presentation" of the acts. In addition to the screen and stage attractions, the kinema provides further amenities in its café and dancing facilities. One is accustomed to kine-variety tea lounges, but dancing provision seems to be growing in favour in kinema amenities.

Tooting's Beauty Competition

In connection with a beauty competition run by the Tooting Broadway Palace, J. W. Bailey, the manager, secured the practical co-operation of the film Trade.

Preliminary contests were held each day, and film "stars" appeared each evening to help in the adjudication. This idea, apart from its publicity value, appealed to the audience, as it ensured impartial judgment. The artistes who appeared included Muriel Angelus and John Stuart, whose films were being screened.

Valuable monetary prizes were awarded, and in addition First National presented a silver cup to the Beauty Queen.

SHOWMAN.

FOYER AS STATION For "Sleeping Car"

For "Sleeping Car" (G.B.D.), which was screened at the Empire, Bradford, last week, W. Savory, the manager, had an excellent lobby display. In his miniature theatre in the foyer there was an unusually good display of scale model railway stock arranged in the form of a railway junction, with an illuminated sleeping car express passing through. The "stage" was illuminated with deep blue lamps.

The walls of the foyer were plastered with L.M.S. posters, while W. Savory also borrowed from the L.M.S. a spare platform seat, and luggage barrow, and one of Smith's newspaper trolleys. Another interesting feature was a W. H. Smith's bookstall erected in one corner of the foyer.



The trumpeter employed by M. O. Ryan to give publicity to CAVALCADE (Fox) at the Palace, Aldershot

A "KNOCK OUT" AT BRISTOL

BOY ON STRETCHER IN STREET STUNT

A SMART street stunt was put over by H. Stanley Davies for "The Kid's Last Fight" (Warner) which he was showing at the Park, Bristol. Dressing two men in white suits with red cross armlets, in the style of American ambulance men, he sent them out round the district carrying a stretcher on which lay a boy of the ragamuffin type with long trousers tied up at the waist with a piece of string, and wearing a striped jersey.

The youngster had a pair of boxing gloves on his hands, and his appearance showed that he had been in a scrap.

Along the edge of the stretcher was the title of the film in a youngster's scrawl, "The Kid's Last Fight," and below, "At the Park."

The stunt aroused considerable attention.

A POPPY DAY APPEAL

When showing "Hearts of Oak" (International Productions) at the Vandyck, Fishponds, Bristol, Leslie F. Obert extended an invitation to the local branch of the British Legion to attend the Friday evening performance. This was accepted, and the members of the Legion marched to the kinema, headed by a band. As they proceeded to their seats the first verse of "In Flanders Fields" was thrown on the screen, and then the chairman of the branch appeared on the stage and made an appeal for an increasing sale of poppies on Armistice Day. Following the appeal the second and third verses of the poem appeared on the screen, and then the picture started.

BECKENHAM ANNIVERSARY

Regal Celebrates Third Birthday

There were great celebrations at Beckenham last week, when the Regal celebrated its third anniversary.

Throughout the whole week the theatre was decorated with festoons of coloured lights, balloons and streamers.

A bumper programme with the addition of a really good orchestra for the week brought packed houses, and the novelty of a birthday cake to be won by the owner of a lucky admission ticket gave added interest.

The birthday celebrations culminated with a dance band entertainment for the staff in the Regal Ball Room, which commenced at midnight on Saturday, and finished in the café with eggs and bacon at 6 a.m. on Sunday.

Kinemas Planned

FOUR MORE FOR ODEON CIRCUIT

Sites in Birmingham, Kenton and Wealdstone—Shipman and King to Extend Chain—Margate's £100,000 Scheme—Romford's 3,000 Seater

ANOTHER four kinemas have been planned for the fast-growing Odeon circuit, of which Oscar Deutsch is the managing director. Two of these, the Warley P.H. and Shirley P.H., are to be built in Birmingham, and the others at Kenton and Wealdstone.

The Warley will occupy a site at the corner of Wolverhampton Road and Haghey Road, Birmingham, and will seat 1,500 persons. The Shirley, at the corner of Solihull Lane and Stratford Road, will accommodate 1,250.

Plans for these kinemas have been prepared by Satchwell and Roberts, of 6, New Street, Birmingham, and have been approved by the local authorities.

George Coles, F.R.I.B.A., of 40, Craven Street, Strand, W.C., has been appointed architect for the Kenton kinema, which will seat 1,500.

The Odeon, Wealdstone, will be built to the plans of A. P. Starkey, of Westminster Bank Chambers, Station Road, Harrow. It is understood that the building contract will be carried out by W. Taylor (Builders), Ltd., of 130, Butler Road, Harrow.

The contracts for the buildings have been placed with Messrs. B. Whitehouse and Sons, of Monument Road, Edgbaston, Birmingham, and building operations will commence immediately.

Shipman and King Scheme

Shipman and King, the kinema proprietors, of 26, Charing Cross Road, W.C.2, have now appointed the architects for the kinema building programme announced in the *Kine* last week.

Plans for the complete rebuilding of the Palace Cinema at Braintree, Essex, will be prepared by Leslie M. Kemp and Tasker, A.R.I.B.A., of 10, 61, James Street, Bedford Row, W.C.1. This scheme involves the erection of an entirely new building, having accommodation for about 1,300 persons.

Howie and Belcham, of 9, Fechurch Street, E.C.3, have been appointed as the architects for the rebuilding and extension of the Hippodrome at Maldon, Essex, where it is intended to provide seating accommodation for about 1,200 persons.

Another scheme proposed by the company is for the enlargement of the Court Cinema at Berkhamsted, Herts. A site has been acquired at the rear of the existing theatre, and accommodation is to be provided for 1,000 persons. The plans for this scheme have also been prepared by Howie and Belcham.

They have received the approval of the town Council, and invitations to tender for the work are to be sent out immediately.

Tenders are also to be invited at once for the new kinema proposed to be built at Horley, Surrey. Plans are by H. W. Couesens, of 35, Havelock Road Hastings.

Rebuilding Margate Dreamland

The £100,000 scheme for the rebuilding of the Dreamland Park, Margate, has been provisionally approved by the Town Council, and work on the new buildings will commence within a few weeks. The scheme embraces the erection of a new super-kinema. Most of the present kinema will be given over to foyer accommodation and the approaches to the kinema and ballroom, with the two large foyers which are to be built, will rival anything of the kind to be found in England. A new café, seating over a thousand people, and large restaurants are other features of the scheme.

The architects are Leathart and Granger, F.R.I.B.A., of 7, John Street, W.C.2, with whom is associated J. B. Iles, B.A.Arch.

Architects for Romford Scheme

Leslie M. Kemp and Tasker, A.R.I.B.A., the architects, of 10, Great James Street, Bedford Row, W.C.1, have been appointed to plan the proposed new super-kinema, seating 3,000 persons, on the site of the old Star Hotel at Romford, Essex.

They have just commenced the preparation of the plans for the scheme. It is not yet possible to say when it will be ready to go to tender, but it is the intention of the promoters to proceed at the earliest possible moment.

Improvements in Leeds

The Leeds Watch Committee has approved plans for the alterations to the roof of the Woodhouse Street Picture House; the erection of two additional film safes at premises occupied by the Paramount Film Service, Ltd., 48, Wellington Street, Leeds.

Alterations to the screen and the removal of one row of seats at the Malvern Picture House, Hereford, have also been sanctioned.

Permission has been given for the replacement of five rows of single seats by four rows of twin seats at the Lyric Picture House, Tong Road, Leeds, and the reduction of seating capacity by 30 seats.

Seating changes that will increase the capacity at the Coliseum, Cookridge Street, Leeds, by 27 seats have been approved.

The Leeds Watch Committee has not approved plans submitted for the erection of a temporary wooden gangway to the entrance to Branch Road Picture House, Beech Drive, Armley.

Plans submitted to the Leeds Watch Committee for the erection of a kinema at the junction of Chapel Street and Primrose Road, Hutton, Leeds, have been approved.

Romley's First

Plans have been prepared by A. Winstanley, architect, of Great Ducie Street, Manchester, for a new kinema to be built on modern lines and to seat close on 1,000 persons in Romley, Cheshire. It will be the first kinema in the district.

Waterloo Plan Waiting Approval

Councillor R. Duncan French, of Liverpool, gives notice of an application to be made to the County Justices sitting at the Sessions House, Inlington, Liverpool, on Friday, November 17, for the approval of plans for a picturehouse to be erected on a site in Crosby Road North, Waterloo.

**THEATRE
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Work Starts at Huddersfield

J. Wimpenny and Co., Ltd., contractors, Spurn Point, Middlesbrough, Huddersfield, have secured the contract for the erection of a kinema on commercial Road, Skelmanthorpe, near Huddersfield, for Savoy Cinema, Skelmanthorpe, Ltd., Hill Crest, Woodhouse, Shelley.

The architect is A. W. Painter, L.R.I.B.A., 46, Wallgate, Wigan.

Work is just commencing on the foundations of the building, which will seat 880 persons.

Monkseaton Plans Passed

Plans prepared by Lionel A. G. Pritchard, A.R.I.B.A., for the new kinema in Caudwell Lane, Monkseaton, Northumberland, have been passed by the Whitley and Monkseaton Council.

Peterborough Tenders

Tenders are invited for the new kinema, to seat 500, at Market Deeping, near Peterborough, proposed by Deeping Amusements, Ltd., a new company.

Ward and Woolnough, L.L.R.I.B.A., of 8, South Brink, Wisbech, are the architects.

To Erect a Verandah

Harold P. Burgess, licensee of the Regent Kinema, Churchtown, Southport, has obtained the permission of the magistrates to erect a verandah over the entrance to the cheaper seats. The work will be put in hand immediately, and will be completed by the end of the year.

Architect for Wealdstone Super

The architect for the new kinema which is to be built at the corner of Kenton Road and Elm Lane, Wealdstone, is F. E. Bromberg, of 20, Elm Croft Gardens, N.W.9.

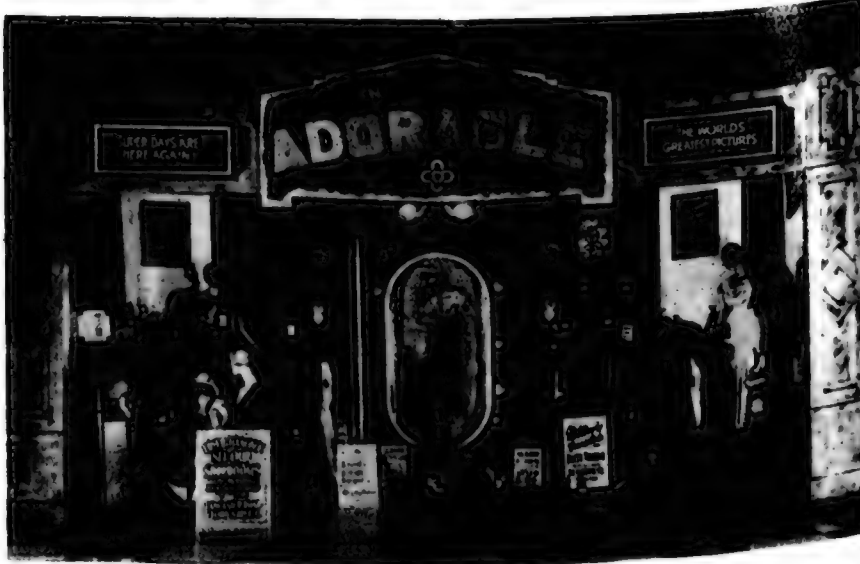
Kilmarnock Reconstruction

The King's Cinema, Kilmarnock, which is owned by Associated British Cinemas, is to be reconstructed to provide accommodation for 1,900 persons.

The work will be carried out by the Scottish Construction Co., 154, West Regent Street, Glasgow, and is to be completed by September 1934.



The foyer of the Empire, Bradford, transformed into a railway station to give atmosphere to the screening of SLEEPING CAR (G.B.D.)



Great interest was aroused in the showing of "ADORABLE" (Fox) by this effective display in the entrance hall to the New Victoria, Preston

December 18 Releases

GHOSTS AND COCKTAILS

A Variety of Subjects and Suggestions

Compiled and Arranged by A. W. OWEN

DRAMATIC releases this week include "The Avenger," for which I have chosen Friedmann's "Slavonic Rhapsody" as the drama is presented in a fantastic setting and its restless, yet dramatic themes are suggestive of the necessary atmosphere in which the film commences its story.

For "The Ghost Story," a murder mystery in a British setting, the opening "Adagio" movement of Erkel's famous Overture, "Hunyadi Laszlo," seems appropriate with its mysterious thematic prelude.

The Chinese drama, "Secrets of Wu Sin," is not opened in dramatic vein, and, strange to say, Chinese dramatic music is difficult to obtain, especially in record form. Therefore, I have chosen Yochitomo's characteristic Chinese entracte, "The Tea House of a Hundred Steps," for this film.

One Western Zane Grey drama is in the list and will be served by any standard overture in the library which has not recently been used, or the "Jolly Robbers" (Banditenstreiche) Overture detailed.

"A Dance Hall Hostess" is a difficult proposition without actually viewing the film, but the "Nocturne" from Mendelssohn's "Midsummer Night's Dream" should not be out of place in atmospheric suggestion.

"Cocktail Hour" enables me to use a special organ solo interlude recently published in my special solo organ interlude series and would, if carefully presented, be a distinct novelty in presentation.

"THE AVENGER" (Pathé)
CERT. A. 6,800 ft. Reg. No. F.9130. Reviewed in Kine. August 24, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Ralph Forbes, Adrienne Ames.
SYNOPSIS.—A tense, dramatic story of systematic revenge in a fantastic and incredible setting.
ORCHESTRA.—"Slavonic Rhapsody." Friedmann. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano solo copy only, either for solo or synchronized presentation with record as detailed below for non-sync.
NON-SYNC.—"Slavonic Rhapsody." Friedmann. Recorded on Decca K.567 by the Hastings Municipal orchestra.
LIGHTING EFFECTS.—Blendings of deep amber and violet, the latter for finale section only.

"DANCE HALL HOSTESS" (G.-B.D.)
CERT. A. 6,774 ft. Reg. No. F.9112. Reviewed in Kine. August 24, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Helen Chandler, Jason Robards, Edward J. Nugent.
SYNOPSIS.—The drama of a dance girl who finds the path of true romance very hard until ultimate success and happiness is achieved.
ORCHESTRA.—"Nocturne" from the "Midsummer Night's Dream" Suite. Mendelssohn. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the piano-conductor part of the above orchestration for either solo or synchronized presentation with the record as detailed below for non-sync.
NON-SYNC.—"Nocturne" from the "Midsummer Night's Dream" Suite. Mendelssohn. Recorded on H.M.V. D.A.1318 by the B.B.C. Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of deep blue shading to mauve and deep violet.

"COCKTAIL HOUR" (U.A.)
CERT. A. 6,530 ft. Reg. No. F.8976. Reviewed in Kine. July 27, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Babe Daniels.
SYNOPSIS.—Sophisticated romantic sex episodes in ultra-modern atmosphere in Parisian and English backgrounds.
ORCHESTRA.—"Polonaise in A." Chopin. (Boosey-Hawkes.)
ORGAN.—Special interlude, "A Musical Cocktail Party," detailed in Kinematograph Weekly Solo Organ Interlude Series No. 18, published on October 26, or as orchestra.
NON-SYNC.—"Drink, Brothers, Drink." Waltz. Bendix. Recorded on H.M.V. B.3788 by Marek Weber's Orchestra, or the same number in glee form with male chorus and bass-baritone soloist, Stuart Robertson, recorded on H.M.V. B.3842.
LIGHTING EFFECTS.—Blending of bright, varied and well-contrasted colours.

"IMAGINARY SWEETHEART" (Radio)
CERT. A. 6,411 ft. Reg. No. F.9000. Reviewed in Kine. July 27, 1933.
PUBLICITY.—One 12-sheet, two 6-sheets.
STARS.—Ginger Rogers, Norman Foster, Gregory Ratoff, Zasu Pitts.
SYNOPSIS.—Satirical, romantic comedy drama, showing the secrets of American radio advertising.

ORCHESTRA.—Foxtrot medley from the London Theatre success, "Give Me a Ring," "Couple of Fools," "I Only Want One Girl," and "My Heart's To Let." (Chappell.) Played as introductory interlude only.

ORGAN.—Foxtrot medley songs as detailed above for orchestra, with adaptation from the professional song copies for solo presentation, but if synchronization is desired with one or more items the piano part of the above orchestrations should be used.

NON-SYNC.—Foxtrot song medley from "Give Me a Ring," "Couple of Fools," and "I Only Want One Girl," recorded on H.M.V. B.6366 by Noble's Orchestra, and "My Heart's To Let," recorded on H.M.V. B.6323 by the same orchestra, presented as an introductory interlude only.

LIGHTING EFFECTS.—Blendings of bright colours in rapid sequence.

"THE GHOST CAMERA" (Radio)
CERT. A. 6,139 ft. Reg. No. B.9003. Reviewed in Kine. July 27, 1933.
PUBLICITY.—One 12-sheet, two 6-sheets.
STARS.—Henry Kendall, Ida Lupino.
SYNOPSIS.—British crime drama of mystery and murder, solved by the accidental discovery of a camera containing an undeveloped film.
ORCHESTRA.—"Hunyadi Laszlo." Overture. Adagio movement only played as an introductory interlude only. (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from the orchestra piano-conductor copy. No record synchronization possible. If record required, use non-sync. music published by Keith Prowse.
NON-SYNC.—"Reproaches." Dramatic entracte. Zamecnik. Recorded on Columbia D.1925 by the company's symphony orchestra (special film catalogue record). Presented only as an introductory interlude.

"SECRETS OF WU SIN" (Universal)
CERT. A. 5,898 ft. Reg. No. F.8907. Reviewed in Kine. June 29, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Lois Wilson, Grant Withers.
SYNOPSIS.—A Chinatown drama with the characters portrayed by Chinese artists in realistic backgrounds.
ORCHESTRA.—"The Tea House of a Hundred Steps." Yochitomo (Boosey-Hawkes.)
ORGAN.—As orchestra, with adaptation from piano solo copy for solo presentation, but from the piano-conductor copy of above orchestration if synchronization is desired with record as detailed below for non-sync.
NON-SYNC.—"The Tea House of a Hundred Steps." Yochitomo. Recorded on Parlophone E.11078 by D. Dobrini and Grand Symphony Orchestra.
LIGHTING EFFECTS.—Blendings of bright yellow and deep orange.

"SUNSET PASS" (Paramount)
CERT. U. 5,800 ft. Reg. No. F.8935. Reviewed in Kine. July 6, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Randolph Scott, Tom Keene, Kathleen Burke.
SYNOPSIS.—Zane Grey characteristic Western drama, with rough stuff and popular romance.
ORCHESTRA.—Any standard overture, such as "Banditenstreiche," Suppé (Boosey-Hawkes), or "Finale" only as short introductory interlude.
ORGAN.—As orchestra, using piano solo copies for solo presentation and piano-conductor copies of orchestrations when synchronizing with records.
NON-SYNC.—"Banditenstreiche," Overture. Suppé. Recorded on Columbia D.X.298 by the B.B.C. Wireless Military Band. The final Allegro on second side of record can be used for short introductory interlude.

"THE GIRL IN 419" (Paramount)
CERT. A. 5,233 ft. Reg. No. F.9011. Reviewed in Kine. July 27, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—James Dunn, Gloria Stuart.
SYNOPSIS.—American up-to-date version of a "Doctor's Dilemma," with strong humorous and love interest.
ORCHESTRA.—Incidental music from "Mary Rose," using excerpts to suit length of interlude required. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of above orchestration and partial synchronization if desired with record as detailed below for non-sync.
NON-SYNC.—Incidental music to "Mary Rose," recorded on H.M.V. C.1648 by the new Light Symphony orchestra.
LIGHTING EFFECTS.—Blending of pink fading to mauve medium and light blue tints.

FORMING A RECORD LIBRARY

A List of Useful Titles

On various occasions, suggestions have been made by A. W. Owen on this page that certain gramophone records should be purchased to add to a library. A correspondent asks what records should be

obtained as a nucleus for such a library, including items to cover all occasions. The following is the list compiled by our music critic:—

ALL COLUMBIA RECORDS.

STANDARD OVERTURES.			
"Coriolanus" Beethoven	...	...	LB1021
"Fingal's Cave," Mendelssohn	...	...	DB9843-4
"Light Cavalry," Suppé	...	...	DX42
"Morning, Noon and Night," Suppé	...	...	DB9013
"Raymond," Thomas	...	...	DB2491
ORCHESTRAL AND BAND.			
"Air on G String" and "Gavotte in E," Bach	...	...	DX475
"A Russian Night at the Hungaria"	...	...	DB1146
LIGHT ORCHESTRAL.			
"A Bed-Time Story"; and "You are too Beautiful"	...	...	DB1152
"Gipsy, Sing for Me"; and "Heartless"	...	...	DB1148
"Give Me a Ring" Selection	...	...	DX473
"Gold-Diggers of 1933," Selection	...	...	DX485
"Love Songs of the Nile"; and "Stay Out of My Dreams"	...	...	DB1151
"Music in the Air—The Song is You"; and "Moon Song"	...	...	DB1141
HUMOROUS.			
"Laughing Policeman Goes to Blackpool"	...	...	DB1144
"Sam's Medal"; and "Many Happy Returns"	...	...	DX474
VOCAL.			
"A Brown Bird Singing"; and "Come Back"	...	...	DB1147
"Good-night, but Not Good-bye"; and "You Did Everything for Me"	...	...	DB1150
"Having a Good Time"; and "Hiawatha's Lullaby"	...	...	DB1149
"Music in the Air—Three Songs"	...	...	DB1139
"Stormy Weather" (Turner Layton); and "I Gotta Right to Sing the Blues"	...	...	DB1066
"All Over Italy"; and "Our Little Baby Boy"	...	...	DB1138
DANCE MUSIC.			
"All Over Italy"; and "Wear a Great Big Smile"	...	...	CB630
"Gold-Digger's Song" (Ted Lewis Band); and "Sweetheart, Darlin'"	...	...	CB639
"Have You Had a Good Day, To-day?"; and "I Wish I Had Wings"	...	...	CB635
"Hiawatha's Lullaby"; and "My Gypsy Rhapsody"	...	...	CB637
"Hiawatha's Lullaby"; and "This Lovely Rose"	...	...	CB336
"I Cover the Water Front"; and "In a Second-Hand Store"	...	...	CB643
"In the Valley of the Moon"; and "My Old Irish Mother"	...	...	CB632
"I've Got to Sing a Torch Song"; and "Shadow Waltz"	...	...	CB638
"My Love Song"; and "Talking to You About Me"	...	...	CB634
"Peter, Peter"; and "One Tiny Tear"	...	...	CB631
"Sweep"; and "You Don't Understand"	...	...	CB636
"Synthetic Love"; and "Love You're Not the One"	...	...	CB636

Solo Organ Interludes.—No. 19

DUDLEY BEAVEN AT VICTORIA

MIMICRY AND VIENNA

Organ: Compton Four Manual

DUDLEY BEAVEN, who holds the important position of solo organist at the Gaumont-British New Victoria Cinema, S.W., is forging his way in his early twenties to the front rank by sheer perseverance, excellent training and natural ability.



He was given early training as a chorister in the choir of Westminster Abbey, then a student at the Royal College of Music from 1924-1928, becoming an exhibitor in 1926. His first solo organ appointment in a cinema was at the Cameo, Charing Cross Road, W.C., followed by similar work at the Picture House, Balham, and the Tivoli Cinema in the Strand, from which theatre he was transferred by Ernest Grimshaw, the musical adviser of the Gaumont-British Co., to his present post.

The two interludes are both short in point of length and have been very successfully "tried out" at the New Victoria; their

chief novelty lies in the fact that slides are not used.

Their place is taken by speech into a special type of microphone which has been fitted to the console of the organ, which enables the organist to play and speak to his audience at the same time. It is not entirely an innovation, but it has only been attempted in a very few cases, and then more as a novelty than a habit. The microphone is an absolute necessity in a theatre the size of the New Victoria, which seats over 3,000 people, and has the advantage over slides that the vocal part of the show can be varied at will to suit the audience at a moment's notice, while a certain amount of personal element can be put over even when using the microphone, if the organist has a well-modulated voice.

The cost of installation is, I understand, on the expensive side at the moment, but I am hoping to get inclusive costs from several firms in case managers are sufficiently interested to instal a similar microphone in their own theatres. The interlude work I heard Dudley Beaven present was put over in good style, explained in a lucid fashion acceptably on the microphone, and the performance from an artistic and technical point was of a very high standard.

A. W. O.

"IMPRESSIONS."

MICROPHONE ANNOUNCEMENTS.		MUSIC PLAYED.	
1	"I am going to endeavour to give you a few impressions of well-known cinema organists, most of them you have probably heard over the air. The first one is Reginald Dixon, broadcasting his famous signature tune from the Tower Ballroom, Blackpool."		"I do like to be beside the seaside." (F., D. & H.)
2	"From there, we go to Tooting, where Harold Ramsay is playing the famous 'Rhapsody in Blue.'"		"Rhapsody in Blue." Gershwin. (Chappell & Co.) Starting from slow movement.
3	"Next we have the famous English organist, Quentin Maclean, who is notable for his wonderful renderings of classical music."		Toccata in F. Minor (with cut from 8th to 42nd bar). (Novello & Co.)
4	"And finally the American organist, Jesse Crawford, playing 'Trees.'"		"Trees." (Chappell & Co.)

SONGS OF VIENNA.

MICROPHONE ANNOUNCEMENTS.		MUSIC PLAYED.	
1	"I am going to play to you a selection of songs and tunes all about Vienna."		"Blue Danube" Valse. (Boosey, Hawkes & Co.)
2	"This is a valse song called 'Vienna, City of Dreams.'"		"Vienna, City of Dreams."
3	"Now we have the marching song from 'Good-night, Vienna.'"		Marching Song from "Good-night, Vienna" Selection. (Chappell & Co.)
4	"Now a famous Strauss valse, 'Wine, Women and Song.'"		"Wine, Women and Song" Valse. (Boosey, Hawkes & Co.)
5	"A Viennese song, 'Love, Live and Laugh.'"		"Love, Live and Laugh." (Chappell & Co.)
6	"Richard Crooks will sing 'You will remember Vienna.'"		"You will remember Vienna." H.M.V. record, DA1174. (One verse, one chorus.)
7	"And so we say 'Good-night, Vienna.'"		"Good-night, Vienna." 1. Chorus pp. 2. Chorus built up to ff. Finale.

HARMONY PUBLICITY

The handsome stainless steel display frames embodied on the exterior of the recently rebuilt theatre at Barry with decorative moulded insets were designed and constructed by Giosign to harmonise with the colour scheme of the theatre. It is claimed that these frames are so constructed to give exceptional lasting qualities.

PROJECTIONISTS' APPOINTMENTS

H. Wigley, who will be remembered by many for his associations with the Waldorf Cinema, Sparkbrook, Birmingham, and the Kory Cinema, Nuneaton, has been appointed chief projectionist at the New Theatre, Northampton.

A. E. Thompson, who will be remembered by many Midland exhibitors as representative for Langrish and Co., attached to their Birmingham office, has now joined the sales staff of Waltham under C. W. Hutchin at Birmingham, in which capacity he will be responsible for the Nottingham and Derby territory.

James Scott, who vacates the position as chief operator at the Leeds Rialto, with the change of control, has been there since June, 1925, taking over responsibilities at that time for S. R. Roney, the manager, with whom he had been associated at the Oxford Street Picture House, Manchester. Mr. Scott was one of the founders of the Leeds branch of the Guild of British Projectionists.



An attractive window display arranged with Messrs. Sewells of Cranbourn Street, W.C., for the showing of BEAUTY at the Empire, Leicester Square, W.



Bayro, the organist of the New Victoria, Edinburgh, with his Wuritzer against an attractive Futurist setting



London projectionists paid a visit to the works of Ross, Ltd., on Sunday last where they inspected the works and were told the history of Ross, Ltd., by J. Hasselkus, managing director

Bright Ideas

GRINDING COMMUTATORS — GAUGING REEL RUN

WHEN turning or grinding up commutators the following method can be used to prevent dust, etc., entering the armature. Get a sheet of brown paper of a suitable size, cut a central hole to accommodate the commutator, so that the commutator can be slipped through it and the paper placed against the commutator risers.

The risers and any parts of the armature to which the paper is to stick should be painted with shellac varnish; this should be allowed to dry until tacky and then the paper pressed against it. It will stick there, performing its purpose. It can be easily removed when required. This is an easier and less expensive method to apply than most. From: W. E. Warner, 65, Pear Tree Lane, Welwyn Garden City, Herts.

[It is apparently suggested that the brown paper should be permanently left in position; it seems doubtful how long it would last in use. Another consideration is that it would restrict the natural ventilation of the armature tunnel.—Ed.]

Answering the Curious

To my fellow projectionists who are as a rule bothered excessively by managers and other members of the black-coated fraternity who have the nasty habit of wanting to know how long the last reel will take to finish, I offer this. Such superfluous questions generally come when operators are busy preparing to dim on the lights at the interval, and have enough to do without guessing the running time for managers. In order that one may be able to measure the running time of a reel with a degree of accuracy, the following hint may prove useful.

On the mica observation port on the top spool-box it is a simple matter, with the aid of white paint, to mark the various degrees of running time. From: John M. Caulfield, 5, Union Street, Largs, Ayrshire.

[A useful suggestion, although the projectionist soon gets so accustomed to judging the running time by the diameter of the reel that the figuring is hardly necessary.—Ed.]

A STRIP OF RAYCOL FILM



The above illustration of a strip of Raycol film (actual size) shows the small picture-frame used in the process

ALTERATIONS TO LIGHTING CIRCUITS

(Continued from page 45)

The jar is taken to the switch of the circuit, to which it is proposed to connect the additional circuit. When the switch cover has been removed, the leads should be connected across the switch contacts with the switch in the off position. Current will then flow through the circuit and across the lead plates in the solution. After current has been passing for about half a minute the plates should be examined; it will be seen that one plate is covered with a brown film; this is the positive side of the system.

The live side, whether positive or negative, at any fuse board can be determined by connecting either side to earth through a test lamp; the lamp will not light if it is connected between neutral and earth.

Guild Activities

LONDON PROJECTIONISTS VISIT ROSS WORKSHOPS

THE HISTORY OF A BUSY UNDERTAKING

Many Intricate Processes

AN excellent attendance of projectionists resulted from the invitation of Ross, Ltd., to the Guild to visit the Clapham Common optical works. To most members it proved a revelation of the many delicate processes which go to the making of a projector and its optical components.

J. Hasselkus, managing director, greeted his visitors in a pleasant little chat, in which he outlined the circumstances in which Ross first entered the projector business, owing to the fact that special plant and trained men needed for war work were in 1921 comparatively idle.

A Time of Anxiety

He described the manner in which the first Ross projector was made, and how after the first pair were installed he waited in fear and trembling for news of trouble. After they had been running a few days the projectionist reported that several reels of film had been seriously damaged, owing, as it proved, to the film being too wide for the gate; in order to avoid paying for the damaged stock, many hours were spent with a flat-iron, ironing out the buckle in the film!

Stoll, Kingsway, Test

One of the earliest installations of the Ross projector was at the Stoll Picture House, Kingsway, where thanks to superior optical arrangements they were able to project a 100 per cent. better picture on 90 amp. than had previously been possible on 150 amp. For this particular installation, 5½ in. condensers were made, in conjunction with a specially made lens of 6½ in. focus by 3½ in. diameter. Mr. Hasselkus explained, by means of a slide, the inefficiency of the average low-priced condensers and projection lenses as generally used at that time. Then came sound, and the machine had to be redesigned for the Western Electric equipment. No sooner had this design been perfected than the W.E. universal base came along, necessitating fresh designing.

In the meantime, perforated screens had increased the amount of light necessary, and consequently the mirror arc was evolved in place of the condenser arc; by means of slides, the superiority of the elliptical mirror over the spherical type was demonstrated, the former throwing an image of the arc crater upon the film in the gate.

Altering Angles

The type "A" arc, with horizontal negative, was the first to be produced, but this ran at only 32 arc volts, and much increased efficiency was obtained with the type "B," thanks to the angular negative and magnetic control, which enables arc voltages to be increased to 55 volts. All lamps of the latter type were supplied with automatic feed.

In order to take fullest advantage of the efficiency of the mirror arc, the DPL lens was designed, with its short back-focus. No fewer than 10,000 lenses of this type had been sold to America, thanks partly to the various alterations in foci—first the silent and original sound picture, and then the revised standard aperture.

Mr. Hasselkus also discussed and demonstrated the Ross H.I. spotlight and the recently designed Projectograph, the latter of which was obviously capable of very striking effects.

In the Workshops

The projectionists were then divided into parties, and made a tour of the factory, in course of which all the operations in the production of projectors and lenses were shown. They saw the intermittent sprockets

being hobbled and top and bottom sprockets being cut on a shaping machine. Other machines were seen cutting gears and chain-wheels, while a source of interest was the large grinding machine, with magnetic chuck, which is used for grinding mechanism bases, to save machining.

The Ross portable projector aroused interest, while many projectionists were astounded on examining parts of a projector which after three years' wear had been dismantled for their inspection, to find many practically equal to new.

Lens Grinding

In the optical department the methods of grinding and polishing lenses and prisms were seen. The many lens grinding and polishing heads were seen set up for lenses of various curvatures, and the method of truing the edges of lenses with the curvature of the faces was demonstrated.

The visitors were astonished to learn of the amazing accuracy obtainable in measurements, one machine being shown which by taking advantage of the length of light-waves was able to measure to within one-millionth of an inch. Another interesting machine had been specially designed for testing the constancy of various samples of glass, by checking the spectrum formed by a 30 deg. prism made of the glass to be tested. The phenomenon of Newton's rings proved very fascinating, while in another room the Ross Epidiascope proved its efficiency.

Refreshment and Discussion

Having toured the works, the parties met in the canteen, where refreshments were generously provided, after which the accompanying photograph was taken. In the course of a discussion, it appeared that what G. E. Lansdown had thought to be a record of 318 runs for a single film through Ross projectors was easily eclipsed by R. A. Gordon's record of over 400 runs, after which the film was still in good condition.

Very hearty thanks were accorded to J. Hasselkus, C. McGilchrist, and other members of the Ross organisation.

MANCHESTER LECTURE ON B.A.

The Manchester Court of the Guild had a very successful meeting on Sunday November 5, when a goodly number of members assembled at the Corona Cinema, Gorton, Manchester. The theatre was very kindly loaned by the Gaumont-British Co., Ltd., in order that H. Crowhurst, Esq., A.B.R.I., of British Acoustic Films, Ltd., might give a lecture-demonstration on the latest B.A. equipment.

Mr. Crowhurst dealt with his subject in minute detail, and held the attention of his audience throughout.

At the close Mr. Crowhurst was very warmly thanked for his lecture. Thanks are also due to Mr. Banks, the manager of the theatre, and to the chief projectionist for their kind assistance.

FIREWORKS AT BRADFORD.

There was an extraordinarily good attendance of members at the usual fortnightly meeting of the Bradford Court of the Guild of Projectionists, which was held at the Alexandra Hotel, Bradford, last Sunday, A. E. Shuttleworth being in the chair. Certain matters which were included in the minutes of the General Council last meeting came in for severe criticism.

All action was delayed pending a reply from headquarters to the letter which the secretary was instructed to send, and which contained the Bradford Court's grievances.

Guild Activities

SHEFFIELD COURT AT RUGBY

WIRELESS STATIONS VISITED

THE Sheffield Court of the Guild of British Projectionists and Technicians paid a visit to Rugby on Sunday week to inspect the works of the British Thomson-Houston Co. Starting from Sheffield in the early hours of the morning by motor coach, they travelled via Staveley and Chesterfield to pick up members from those towns.

On arriving at the works they were divided up into parties and conducted round by members of the B.T.H. engineering staff, amongst whom were Messrs. Campbell and Benson. After over three hours' tour of inspection, the engineers who had conducted the projectionists round the works were invited to proceed to the Grosvenor Hotel, Rugby, to join the members of the Sheffield Court at lunch.

After lunch a vote of thanks was proposed, and in a few well-chosen words E. Churchill, the Court secretary, told how much the visit was appreciated by the members and also how much the B.T.H. Co. had assisted the Guild in giving them at various times lectures and the opportunity of visiting and inspecting the extensive works all over the country.

In replying for the B.T.H. Co., F. W. Campbell said how pleased the company was to assist. He asked all the Guild members to make use of the service department. He thanked the Sheffield Court for their luncheon hospitality. Mr. Benson spoke very highly of the standard of the Guild members, saying that whenever they were asked by any cinema manager to recommend a projectionist they always sent a Guild member. He had always received information that these men were very efficient and gave great satisfaction.

Later, the members went on to Daventry to inspect the B.B.C.'s stations there. The projectionists were again divided up into parties, and were conducted through the three stations there—5GB, 5XX, and the Empire short-wave stations.

The next meeting of this Court will take place on Sunday next at the Central Cinema, Sheffield, where they are having a lecture on the Pyrene "Anti Film Flare" appliance. This is to be followed by demonstrations of the equipment.

This particular appliance was the subject of a circular letter sent out by the Chief Constable of Sheffield recently.

LEEDS AMPLIFIER TALK

The Leeds Court general meeting was held at Whitelocks' Rooms, Briggate, on Sunday last, when a very interesting lecture on "Audio Frequency Amplifiers" was given by A. Spencer, of Bradford.

The lecturer dealt with the complete function of the thermionic valve as an amplifier, explaining the various forms of coupling unit and also discussed the advantages of direct coupling. Decoupling was treated in its various forms, together with a few remarks on tone control.

At the conclusion Mr. Spencer was heartily thanked by the members, and a further lecture in continuance of the subject is being arranged.

The next meeting is fixed for November 19, when R. Thompson, the Manchester Court treasurer, will speak on the "W.E. motor control cabinet."

NEW PATENTS

These particulars of New Patents of interest to readers have been selected from the Official Journal of Patents, and are published by permission of the Controller of H.M. Stationery Office. The Official Journal of Patents can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2. price 1s. weekly (annual subscription, 45 10s.).

Applications

29,597.—J. A. Maytum and Conventions, Ltd. Kinematograph cameras and projectors. October 25.

29,447.—S. W. Pearson. Kinematograph projectors. October 24.

Specification

400,264.—H. D. Murray and D. A. Spencer. Colour cinematography. Printed copies of the full Published Specification may be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, at the uniform price of 1s. each.

Abstracts

Group Abridgments can be obtained from the Patent Office, 25, Southampton Buildings, London, W.C.2, either sheet by sheet as issued or printed off a subscription of 5s. per Group (annual, or at bound volumes, price 2s. each).

395,434.—Photographic projection-printing apparatus. British Thomson-Houston Co., Ltd., Crown House, Aldwych, London, and K. J. R. Cooke, 46, Dale Street, Rugby. In apparatus for printing by projection from a negative sound-record film on to a positive blank film with change of scale, the two films being driven at speeds the ratio of which equals the ratio of enlargement or reduction, flywheels having an inertia sufficient to eliminate the ripple due to sprocket gear-tooth action but insufficient to affect the variation of the mean speed, are associated with each film. The films may be fed through the sprocket by sprockets geared together to run at different speeds, or by co-axial sprockets having the same diameters, and between the sprockets and the films are coupled, idler pulleys being provided to hold the films in contact with the rollers.

391,923.—Photographic view-finders. G. Gwodeck, 415, East 51st Street, New York, U.S.A. View-finding apparatus for photographic mirror camera comprises a convex mirror of the substantially the same perimetrical shape as the plate or portion of the film to be carried attached to the camera so as to be capable of being brought into position in front of the camera being brought into position in front of the camera. The mirror may be of the same dimensions as the plate or film, and possess a curvature such that the image visible in the mirror is of the camera size as that formed by the objective of the camera. The mirror may be hinged to the camera front or carried between slide bars so as to be capable of being moved into position in front of the mirror round hole or unsilvered portion being provided to allow the photograph to be taken with the mirror in place. Alternatively, the mirror may be carried by a frame provided with a collar to fit detachably over the lens mount.

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LONDON

DATE	TITLE OF FILMS	STARS	SHOWN BY	PLACE	TIME
Wed. Nov. 8	Footlight Parade ...	James Cagney ...	Warner ...	Prince Edward ...	8.45
"	Havana Widows ...	Joan Blondell ...	First National ...	Cambridge ...	3
"	Confidence: He Couldn't Take It: Stung Again: Big Benefit ...	—	Universal ...	Own Theatre ...	10.30
Thurs. " 9	Tarzan the Fearless ...	Buster Crabbe ...	Wardour ...	Phoenix ...	3
"	Football Coach ...	Ann Dvorak ...	First National ...	Cambridge ...	3
"	The Way to Love ...	Maurice Chevalier ...	Paramount ...	Carlton ...	8.30
"	With Stanley in Africa ...	—	M-G-M ...	Own Theatre ...	11
Fri. " 10	Thundering Taxis: Hello, Pop: Call Her Sausage ...	—	M-G-M ...	Own Theatre ...	11
"	By Appointment Only ...	—	P.D.C. ...	Phoenix ...	3
"	Inns of Court ...	—	P.D.C. ...	Phoenix ...	3
"	Bermudsey Kid ...	Esmond Knight ...	First National ...	Cambridge ...	3
"	One Year Later ...	—	P.D.C. ...	Phoenix ...	3
Mon. " 11	Hyde Park ...	—	P.D.C. ...	Phoenix ...	3
"	Dick Turpin ...	Victor McLaglen ...	G.B. Distributors ...	Capitol ...	8.45
"	A Dickensian Fantasy ...	—	David McKane Prod. ...	R.C.A. Theatre ...	11.30
Tues. " 12	Riot Squad ...	—	P.D.C. ...	Phoenix ...	3
"	Chelsea ...	—	P.D.C. ...	Phoenix ...	3
Wed. " 13	Friday the Thirteenth ...	Jessie Matthews ...	G.B. Distributors ...	Prince Edward ...	8.45
"	Sorrell and Son ...	—	United Artists ...	Prince Edward ...	8.45
Thurs. " 14	Lullaby Land: Puppy Love ...	—	United Artists ...	Prince Edward ...	8.45
"	Her Forgotten Past ...	—	P.D.C. ...	Hippodrome ...	3
"	Piccadilly ...	—	P.D.C. ...	Hippodrome ...	3
"	Trouble ...	—	United Artists ...	Phoenix ...	3
Fri. " 15	Red Piper: The Steeplechase ...	—	United Artists ...	Phoenix ...	3
"	Chelsea Life ...	—	Paramount ...	Carlton ...	10.30
"	Notorious but Nice ...	Louis Hayward ...	P.D.C. ...	Hippodrome ...	3
"	Hamptstead ...	—	P.D.C. ...	Hippodrome ...	3

BELFAST

Tues. Nov. 14	Strike It Rich ...	George Gee ...	British Lion ...	Royal ...	11
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BIRMINGHAM

Fri. Nov. 10	Police Car 17: The Thrill Hunter ...	—	Columbia ...	Scala ...	10.30
"	The Kennel Murder Case: Smithy ...	—	Warner ...	Forum ...	10.30
"	Golden Harvest ...	Richard Arlen ...	Paramount ...	Futurist ...	10.30
"	Female ...	Ruth Chatterton ...	First National ...	Scala ...	10.30
Mon. " 11	My Woman ...	Helen Twelveteens ...	Columbia ...	Forum ...	10.30
Tues. " 12	Bombshell ...	Jean Harlow ...	M-G-M ...	Scala ...	10.30
"	Shorts ...	—	Paramount ...	Scala ...	10.30
Wed. " 13	Footlight Parade ...	James Cagney ...	Warner ...	Forum ...	10.30
"	For Love of You ...	Nauntun Wayne ...	Sterling ...	West End ...	10.45
Thurs. " 14	Football Coach ...	Ann Dvorak ...	First National ...	Scala ...	10.30

GLASGOW

Fri. Nov. 10	Skyway: Song Birds ...	Noel Francis ...	Pathe ...	Queen's ...	10.30
"	Important Witness ...	Peggy Shannon ...	Sterling ...	New Imperial ...	11
"	The Deluge ...	Bing Crosby ...	Radio ...	Park Hall ...	11
"	Too Much Harmony ...	Sam Livezey ...	Paramount ...	Capitol ...	11
Mon. " 11	Commissionaire ...	Maurice Chevalier ...	M-G-M ...	Park Hall ...	11
Tues. " 12	The Way to Love ...	—	Paramount ...	Capitol ...	11
"	Police Car 17: The Thrill Hunter ...	—	Columbia ...	New Imperial ...	10.30
"	Footlight Parade ...	James Cagney ...	Warner ...	Queen's ...	11
"	Night Flight ...	John Barrymore ...	M-G-M ...	Park Hall ...	11
Wed. " 13	Havana Widows ...	Joan Blondell ...	First National ...	New Imperial ...	11
"	Beauty ...	Madge Evans ...	M-G-M ...	Park Hall ...	11
"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Empire ...	11

GLASGOW

Fri. Nov. 10	Brief Moment ...	Carole Lombard ...	Columbia ...	Green's Playhouse ...	10.30
"	Commissionaire ...	Sam Livezey ...	M-G-M ...	Regent ...	11
"	Blind Adventure ...	Robert Armstrong ...	Radio ...	La Scala ...	11
Tues. " 12	Love on Skis ...	Bull and Buster ...	Sterling ...	La Scala ...	11
"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Picture House ...	11
"	Saturday's Millions ...	Robert Young ...	Universal ...	Green's P.H. ...	11
Wed. " 13	Too Much Harmony ...	Bing Crosby ...	Paramount ...	Playhouse ...	11
"	Female ...	Ruth Chatterton ...	First National ...	Green's Playhouse ...	11
Thurs. " 14	Tarzan the Fearless ...	Buster Crabbe ...	Wardour ...	Regal ...	10.45
"	The Deluge ...	Peggy Shannon ...	Radio ...	La Scala ...	11

LEEDS

Fri. Nov. 10	My Woman ...	Helen Twelveteens ...	Columbia ...	Tower P.H. ...	10.30
"	For Love of You ...	Nauntun Wayne ...	Sterling ...	Scala ...	10.45
"	Shorts ...	—	Paramount ...	Paramount ...	10.45
Mon. " 11	Havana Widows ...	Joan Blondell ...	First National ...	Rialto ...	11
Tues. " 12	Golden Harvest ...	Richard Arlen ...	Paramount ...	Paramount ...	10.45
"	Brief Moment ...	Carole Lombard ...	Columbia ...	Tower P.H. ...	10.30
"	The Kennel Murder Case: Smithy ...	—	Warner ...	Rialto ...	10.30
"	The Fortunate Fool: Skipper of the Osprey ...	—	A.B.F.D. ...	Scala ...	10.45
Wed. " 13	The Way to Love ...	Maurice Chevalier ...	Paramount ...	Paramount ...	10.45
"	Football Coach ...	Ann Dvorak ...	First National ...	Rialto ...	11
"	Beauty ...	Madge Evans ...	M-G-M ...	Tower P.H. ...	11
Thurs. " 14	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Scala ...	11
"	Police Car 17: The Thrill Hunter ...	—	Columbia ...	Tower P.H. ...	10.30

LIVERPOOL

Fri. Nov. 10	Saturday's Millions ...	Robert Young ...	Universal ...	Palais de Luxe ...	10.45
"	The Fortunate Fool: Skipper of the Osprey ...	—	A.B.F.D. ...	Scala ...	11
"	Beauty ...	Madge Evans ...	M-G-M ...	Majestic ...	11
Tues. " 12	Too Much Harmony ...	Bing Crosby ...	Paramount ...	Futurist ...	10.45
"	Executive ...	Ricardo Cortez ...	Paramount ...	Futurist ...	10.45
"	Female ...	Ruth Chatterton ...	First National ...	Palais de Luxe ...	10.45
Wed. " 13	The Deluge ...	Peggy Shannon ...	Radio ...	Scala ...	11
"	For Love of You ...	Nauntun Wayne ...	Sterling ...	Forum ...	10.30
Thurs. " 14	Footlight Parade ...	James Cagney ...	Warner ...	Futurist ...	10.45
"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Forum ...	10.45
"	—	—	—	Trocadero ...	11

MANCHESTER

Fri. Nov. 10	Saturday's Millions ...	Robert Young ...	Universal ...	Palais de Luxe ...	10.45
"	The Fortunate Fool: Skipper of the Osprey ...	—	A.B.F.D. ...	Scala ...	11
"	Beauty ...	Madge Evans ...	M-G-M ...	Majestic ...	11
Tues. " 12	Too Much Harmony ...	Bing Crosby ...	Paramount ...	Futurist ...	10.45
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"	Female ...	Ruth Chatterton ...	First National ...	Palais de Luxe ...	10.45
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MANCHESTER

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"	Female ...	Ruth Chatterton ...	First National ...	Palais de Luxe ...	10.45
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"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Forum ...	10.45
"	—	—	—	Trocadero ...	11

MANCHESTER

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"	The Fortunate Fool: Skipper of the Osprey ...	—	A.B.F.D. ...	Scala ...	11
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Thurs. " 14	Footlight Parade ...	James Cagney ...	Warner ...	Futurist ...	10.45
"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Forum ...	10.45
"	—	—	—	Trocadero ...	11

NOTTINGHAM

Fri. Nov. 10	Saturday's Millions ...	Robert Young ...	Universal ...	Palais de Luxe ...	10.45
"	The Fortunate Fool: Skipper of the Osprey ...	—	A.B.F.D. ...	Scala ...	11
"	Beauty ...	Madge Evans ...	M-G-M ...	Majestic ...	11
Tues. " 12	Too Much Harmony ...	Bing Crosby ...	Paramount ...	Futurist ...	10.45
"	Executive ...	Ricardo Cortez ...	Paramount ...	Futurist ...	10.45
"	Female ...	Ruth Chatterton ...	First National ...	Palais de Luxe ...	10.45
Wed. " 13	The Deluge ...	Peggy Shannon ...	Radio ...	Scala ...	11
"	For Love of You ...	Nauntun Wayne ...	Sterling ...	Forum ...	10.30
Thurs. " 14	Footlight Parade ...	James Cagney ...	Warner ...	Futurist ...	10.45
"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Forum ...	10.45
"	—	—	—	Trocadero ...	11

SHEFFIELD

Fri. Nov. 10	Saturday's Millions ...	Robert Young ...	Universal ...	Palais de Luxe ...	10.45
"	The Fortunate Fool: Skipper of the Osprey ...	—	A.B.F.D. ...	Scala ...	11
"	Beauty ...	Madge Evans ...	M-G-M ...	Majestic ...	11
Tues. " 12	Too Much Harmony ...	Bing Crosby ...	Paramount ...	Futurist ...	10.45
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"	For Love of You ...	Nauntun Wayne ...	Sterling ...	Forum ...	10.30
Thurs. " 14	Footlight Parade ...	James Cagney ...	Warner ...	Futurist ...	10.45
"	Dick Turpin ...	Victor McLaglen ...	G.B. Dis. ...	Forum ...	10.45
"	—	—	—	Trocadero ...	11



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FINANCIAL

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Extract from letter.

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DEVON	800	£2,000	£1,000 p.a.	Largest show in important town.
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Index to Advertisers

Covers.—1. United Artists, Ltd.
2. Warner Bros. Pictures, Ltd.
3. Tabulated Trade
4. Classified Advertisers

Associated British Film Distributors, Ltd.	15
Burkitt, F., Ltd.	32
Carpenter, F. H., and Son, Ltd.	48
Champion, C. H., and Co., Ltd.	1
Clement, Blake and Day	2
First National Film Distributors, Ltd.	27
Fox Film Co., Ltd.	2
Gordon, Cook and Co.	1
Kershaw Projector Co.	1
Kodak, Ltd.	1
Moy-Omnia	1
P.D.C., Ltd.	35
Paramount Film Service, Ltd.	1
Paterons, Ltd.	1
Philips Industrial	1
Pixtons, Ltd.	1
Preston Film Service	1
Siemens Carbons	1
Universal Pictures, Ltd.	54
W. and F. Film Service, Ltd.	16 & 17
Wardour Films, Ltd.	1
Way and Waller	1
Western Electric Co., Ltd.	18